

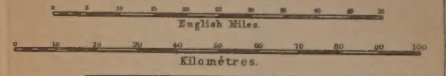
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RAILWAY MAP of ENGLAND and WALES

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Railways
in use in construction
Canals
Steamboat Routes
Br. Bridge, Jo. Junction



LONDON

AND ITS

ENVIRONS.

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER.

WITH 3 MAPS AND 20 PLANS.

TENTH REVISED EDITION.

LEIPSIC: KARL BAEDEKER, PUBLISHER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1896.

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LONDON

AND ITS

ENVIRONS

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

BY

KARL BAEDER

WITH A MAP AND AN INDEX

BY THE SAME AUTHOR

LEIPZIG: KARL BAEDER, PUBLISHER

LONDON: DULAC AND CO., 27, BOND STREET, W.

1896

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PREFACE.

The chief object of the Handbook for London, like that of the Editor's other guide-books, is to enable the traveller so to employ his time, his money, and his energy, that he may derive the greatest possible amount of pleasure and instruction from his visit to the greatest city in the modern world.

As several excellent English guide-books to London already existed, the Editor in 1878 published the first English edition of the present Handbook with some hesitation, notwithstanding the encouragement he received from numerous English and American correspondents, who were already familiar with the distinctive characteristics of 'Baedeker's Handbooks'. So favourable a reception, however, was accorded to the first edition that the issue of a second became necessary in little more than a year, while eight other editions have since been called for. The present volume embodies the most recent information, down to the month of June, 1896, obtained in the course of personal visits to the places described, and from the most trustworthy sources.

In the preparation of the Handbook the Editor has received most material assistance from several English and American friends who are intimately acquainted with the great Metropolis. His grateful acknowledgments are specially due to the REV. ROBERT GWYNNE, B. A., who has contributed numerous valuable corrections and interesting historical and topographical data.

Particular attention has been devoted to the description of the great public collections, such as the National Gallery, the British Museum, and the South Kensington Museum, to all of which the utmost possible space has been allotted. The accounts of the pictures in the National Gallery, Hampton Court, the Dulwich Gallery, and the various private collections, are from the pen of DR. JEAN PAUL RICHTER of London.

The Introduction, which has purposely been made as comprehensive as possible, is intended to convey all the information, preliminary, historical, and practical, which is best calculated to make a stranger feel at home in London, and to familiarise him with its manners and customs. While the de-

scriptive part of the work is topographically arranged, so that the reader may see at a glance which of the sights of London may be visited together, the introductory portion classifies the principal sights according to their subjects, in order to present the reader with a convenient index to their character, and to facilitate his selection of those most congenial to his taste. As, however, it has not been the Editor's purpose to write an exhaustive account of so stupendous a city, but merely to describe the most important objects of general interest contained in it, he need hardly observe that the information required by specialists of any kind can be given only to a very limited extent in the present work. The most noteworthy sights are indicated by asterisks.

The list of Hotels and Restaurants enumerated in the Handbook comprises the most important establishments and many of humbler pretension. Those which the Editor has reason to believe especially worthy of commendation in proportion to their charges are denoted by asterisks; but doubtless there are many of equal excellence among those not so distinguished. The hotels at the West End and at the principal railway-stations are the most expensive, while the inns in the less fashionable quarters of the Metropolis generally afford comfortable accommodation at moderate charges.

The Maps and Plans, upon which the utmost care has been bestowed, will also, it is hoped, be found serviceable. Those relating to London itself (one clue-map, one large plan, four special plans of the most important quarters of the city, and a railway-plan) have been specially revised for this edition, and are placed at the end of the volume in a separate cover, which may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections of different colours will be found greatly to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

The Routes to places of interest in the Environs of London, although very brief, will probably suffice for the purposes of an ordinary visit. Some of the longer excursions that appeared in earlier editions have now been transferred to *Baedeker's Handbook to Great Britain*.

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Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = Route or room; B. = breakfast; D. = dinner; A. = attendance; L. = luncheon. The letter *d*, with a date, after a name indicates the year of the person's death.

Asterisks are used as marks of commendation.

INTRODUCTION.

1. Money. Expenses. Season. Passports. Custom House. Time.

Money. In England alone of the more important states of Europe the currency is arranged without much reference to the decimal system. The ordinary English *Gold* coins are the sovereign or pound (*l.* = *libra*) equal to 20 shillings, and the half-sovereign. The *Silver* coins are the crown (5 shillings), the half-crown, the double florin (4 shillings; comparatively rare), the florin (2 shillings), the shilling (*s.* = *solidus*), and the six-penny and three-penny pieces. The *Bronze* coinage consists of the penny (*d.* = *denarius*), of which 12 make a shilling, the halfpenny ($\frac{1}{2}d.$), and the farthing ($\frac{1}{4}d.$). The *Guinea*, a sum of 21s., though still used in reckoning, is no longer in circulation as a coin. A sovereign is approximately equal to 5 American dollars, 25 francs, 20 German marks, or 10 Austrian florins (gold). The *Bank of England* issues notes for 5, 10, 20, 50, and 100 pounds, and upwards. These are useful in paying large sums; but for ordinary use, as change is not always readily procured, gold is preferable. The number of each note should be taken down in a pocket-book, as there is a bare possibility of its being in this way traced and recovered, if lost or stolen. *Foreign Money* does not circulate in England, and should always be exchanged on arrival. A convenient and safe mode of carrying money from America or the Continent is in the shape of letters of credit, or circular notes, which are readily procurable at the principal banks. A larger sum than will suffice for the day's expenses should never be carried on the person, and gold and silver coins of a similar size (*e.g.* sovereigns and shillings) should not be kept in the same pocket.

Expenses. The cost of a visit to London depends, of course, on the habits and tastes of the traveller. If he lives in a first-class hotel, dines at the table d'hôte, drinks wine, frequents the theatre and other places of amusement, and drives about in cabs or flies instead of using the economical train or omnibus, he must be prepared to spend 30-40s. a day or upwards. Persons of moderate requirements, however, will have little difficulty, with the aid of the information in the Handbook, in living comfortably and seeing the principal sights of London for 15-20s. a day or even less.

Season. The 'London Season' is chiefly comprised within the months of May, June, and July, when Parliament is sitting, the

aristocracy are at their town residences, the greatest artistes in the world are performing at the Opera, and the Picture Exhibitions open. Families who desire to obtain comfortable accommodation had better be in London to secure it by the end of April; single travellers can, of course, more easily find lodgings at any time.

Passports. These documents are not necessary in England, though occasionally useful in procuring delivery of registered and *poste restante* letters (comp. p. 78). A *visa* is quite needless. American travellers, who intend to proceed from London to the Continent, should provide themselves with passports before leaving home. Passports, however, may also be obtained by personal application at the American Consulate in London (p. 73). The *visa* of the American ambassador, and that of the minister in London of the country to which the traveller is about to proceed, are sometimes necessary.

Passport Agents. C. Smith & Son, 63 Charing Cross; E. Stanford, 26 Cockspur Street, Charing Cross; Lee & Carter, 440 West Strand; W. J. Adams, 59 Fleet Street. Charge 3s. 6d., including agent's fee.

Custom House. Almost the only articles likely to be in the possession of ordinary travellers on which duty is charged are spirits and tobacco, but half-a-pint of the former and $\frac{1}{2}$ lb. of the latter (including cigars) are usually passed free of duty, if duly declared and not found concealed. Passengers from the Channel Islands are allowed only half these quantities. On larger quantities duty must be paid at the rate of 10s. 10d. to 17s. 3d. per gallon of spirits and 3s. 2d. to 5s. per pound of tobacco. A small fine is also leviable on packets of tobacco or cigars weighing less than 80 lbs.; but a quantity of 7 lbs. from non-European ports or 3 lbs. from European ports beyond the Straits of Gibraltar are passed without fine. Foreign reprints of copyright English books are liable to confiscation. The custom-house examination is generally lenient.

Time. Uniformity of time throughout Great Britain is maintained by telegraphic communication with Greenwich Observatory (p. 361).

2. Routes to and from London. Arrival.

It may not be out of place here to furnish a list of the principal oceanic routes between the New World and England, and also to indicate how Transatlantic visitors may continue their European travels by passing from London to the Continent. An enumeration of the routes between the Continent of Europe and London may also prove serviceable to foreigners coming in the reverse direction. It should, however, be borne in mind that the times and fares mentioned in our list are liable to alteration. On the more popular routes and at the most frequented seasons it is desirable to secure berths and state-rooms in advance. The largest and finest steamers on the Atlantic Ocean at present are the *Lucania* and *Campania* of the Cunard Line, the *Teutonic* and *Majestic* of the White Star Line, the *St. Louis*, *St. Paul*, *New York*, and *Paris* of the Amer-

ican Line, the *City of Rome* of the Anchor Line, the *Havel* and *Spree* of the North German Lloyd, and the *Fürst Bismarck* of the Hamburg-American Line. The records for the quickest passages are held by the *Lucania* (westward voyage, 5 days, 7 hrs., 23 min.; eastward voyage, 5 days, 8 hrs., 38 min.; average speed 22 knots; highest day's run 560 knots or about 650 statute miles).

Routes to England from the United States of America and Canada. The traveller has abundant room for choice in the matter of his oceanic passage, the steamers of any of the following companies affording comfortable accommodation and speedy transit.

Cunard Line. A steamer of this company starts every Saturday and every second Tuesday from New York and every Saturday from Boston for Queenstown and Liverpool. Cabin fare 60, 75, 90, 100, 125, 150, or 175 dollars, according to accommodation; return-ticket (available for 12 months) 110-315 dollars. Steamers from Liverpool for New York every Saturday and every second Tuesday, for Boston every Thursday. Fare 12-35*l.*; return-ticket 22-63*l.* London offices at 93 Bishopsgate Street and 13 Pall Mall.

White Star Line. Steamer every Wednesday at 10 a.m. from New York to Queenstown and Liverpool. Cabin 60 to 175 dollars; second cabin 35 to 45 dollars; steerage 25½-27 dollars. From Liverpool to New York every Wednesday. Cabin 12-35*l.*, return (available for one year) 24-54*l.*; second cabin 7-10*l.*; steerage 5*l.* 5s. to 6*l.* 10s. London office, 34 Leadenhall Street, E.C.

American Line. Every Wed. from New York to Southampton. Cabin 60-250 dollars; return-ticket (available for 12 months) 120-450 dollars. From Southampton to New York every Saturday. Fare 12-50*l.*; return 24-90*l.* A steamer of this company sails from Philadelphia to Liverpool, and *vice versâ*, every Wednesday (second cabin 6*l.*). London offices, 116 Leadenhall Street, E. C., and 3 Cockspur Street, S.W.

North German Lloyd Line. From New York to Southampton every Tuesday and Saturday; from Southampton to New York every Wednesday and Sunday. Main saloon from 12*l.* 10s.; after saloon from 11*l.* London offices, 65 Gracechurch Street, E.C., and 32 Cockspur Street, W.C.

Hamburg - American Line. From New York to Plymouth every Thursday. Saloon 72-275 dollars; second cabin 55-75 dollars. From Plymouth via Cherbourg to New York on Friday. London office, Smith, Sundius, & Co., 158 Leadenhall Street, E. C., and 22 Cockspur Street, S.W.

Anchor Line. Steamer from New York to Glasgow every Saturday; from Glasgow to New York every Thursday. Saloon from 9*gs.*, second cabin from 6*l.* 10s., steerage 5*l.* or 5*l.* 5s. London address, 18 Leadenhall Street, E. C.

Allan Line. From Liverpool to Halifax and Portland in winter, and to Quebec and Montreal in summer. Saloon from 10*gs.* London

address, 103 Leadenhall Street. Also from London to New York (Wilson Hill Line).

Dominion Line. Steamers from Liverpool to Halifax and Portland fortnightly in winter, to Quebec and Montreal weekly in summer. Saloon 10-18s.; intermediate 6l. 10s.; steerage 5l. 5s. London address, 18 Cockspur Street, S. W.

The average duration of the passage across the Atlantic is 6-10 days. The best time for crossing is in summer. Passengers should pack clothing and other necessities for the voyage in small flat boxes (*not* portmanteaus), such as can lie easily in the cabin, as all bulky luggage is stowed away in the hold. State-room trunks should not exceed 3 ft. in length, 1½-2 ft. in breadth, and 15 inches in height. Trunks not required on board should be marked 'Hold' or 'Not Wanted', the others 'Cabin' or 'Wanted'. The steamship companies generally provide labels for this purpose. Dress for the voyage should be of a plain and serviceable description, and it is advisable, even in midsummer, to be provided with warm clothing. Ladies should not forget a thick veil. A deck-chair, which may be purchased (from 7s. upwards) or hired (2-4s.) at the dock or on the steamer before sailing, is a luxury that may almost be called a necessary. This should be distinctly marked with the owner's name or initials, and may be left in charge of the Steamship Co.'s agents until the return-journey. On going on board, the traveller should apply to the purser or chief steward for seats at table, as the same seats are retained throughout the voyage. It is usual to give a fee of 10s. (2½ dollars) to the table-steward and to the state-room steward, and small gratuities are also expected by the boot-cleaner, the bath-steward, etc. The state-room steward should not be 'tipped' until he has brought all the passenger's small baggage safely on to the landing-stage or tender.

On landing, passengers remain in a large waiting-room until all the baggage has been placed in the custom-house shed. Here the owner will find his property expeditiously by looking for the initial of his surname on the wall. The examination is generally soon over (comp. p. 2). Porters then convey the luggage to a cab (3d. for small articles, 6d. for a large trunk). — Baggage may now be 'expressed' from New York to any city in Europe. Agents of the English railway companies, etc., also meet the steamers on arrival at Liverpool and undertake to 'express' baggage on the American system to any address given by the traveller.

FROM LIVERPOOL TO LONDON, by railway, the traveller may proceed by the line of one of four different companies (202-238 M. according to route, in 4½-8 hrs.; fares by all trains 29s., 21s. 9d., 16s. 6d.; no second class by Midland or Great Northern Railways).

The *Midland Railway* to St. Pancras runs by Matlock, Derby, and Bedford. The route of the *London and North Western Railway* (to Euston Square Station) goes via Crewe and Rugby. By the *Great Western Railway* to Paddington we may travel either via Chester, Birmingham, Warwick, and Oxford; or via Hereford and Gloucester; or via Worcester. Or, lastly, we may take a train of the *Great Northern Railway* to King's Cross Station, passing Grantham and Peterborough (with a fine cathedral). Should the traveller make up his mind to stay overnight in Liverpool he will find any of the following hotels comfortable: *North Western Hotel*, Lime Street Station; *Adelphi*, near Central Station; *Grand*, Lime Street; *Alexandra*, Dale Street; *Shaftesbury Temperance Hotel*, Mount Pleasant.

FROM SOUTHAMPTON TO LONDON, by *South Western Railway* to Waterloo Station (79 M., in 2¼-3 hrs.; fares 15s. 6d., 11s., 6s. 6d.). Hotels at Southampton: *South Western*; *Radley's*; *Royal*; *Dolphin*; *Flower's Temperance*.

FROM PLYMOUTH TO LONDON, by *Great Western Railway* to Pad-

dington Station, or by *South Western Railway* to Waterloo Station (247 M. or 231 M., in $5\frac{3}{4}$ -8 hrs.; fares 46s. 6d., 32s. 10d., 18s. 8d.). Hotels at Plymouth: *Grand*; *Duke of Cornwall*; *Royal*; *Westminster*; *Globe*.

For fuller details of these routes, see *Baedeker's Great Britain*.

Routes from England to the Continent. The following are the favourite routes between London and the Continent: —

From *Dover* to *Calais* thrice a day, in $1\frac{1}{4}$ - $1\frac{3}{4}$ hr.; cabin 10s., fore-cabin 8s. (Railway from London to Dover, or *vice versa*, in $2\frac{3}{4}$ hrs.; express fares 19s. 9d., 13s. 2d.; ordinary fares 13s., 8s. 2d., 6s. $5\frac{1}{2}$ d.)

From *Dover* to *Ostend*, thrice a day, in 3-4 hrs.; cabin 8s. 6d., fore-cabin 6s. 7d.

From *Folkestone* to *Boulogne*, twice a day, in $1\frac{3}{4}$ - $2\frac{1}{2}$ hrs.; cabin 9s. 6d., fore-cabin 7s. 6d. (Railway from London to Folkestone in $2\frac{3}{4}$ hrs.; fares same as to Dover, except 3rd class, which is 5s. 11d.)

From *Queenborough* to *Flushing*, twice daily, in 8 hrs. (5 hrs. at sea); train from London to Queenborough in $1\frac{1}{2}$ hr., from Flushing to Amsterdam in 6-9 hrs.; through-fare 33s. 6d. or 20s. 11d.

From *Newhaven* to *Dieppe*, twice daily, in $4\frac{1}{2}$ -6 hrs.; 17s. 7d. or 13s. 1d. (Railway from London to Newhaven, or *vice versa*, in $1\frac{1}{2}$ -3 hrs.; fares 11s. 3d., 7s. 10d., and 4s. $8\frac{1}{2}$ d.)

From *Newhaven* to *Caen*, thrice weekly, in connection with the London, Brighton, & South Coast Railway.

From *Harwich* to *Hoek van Holland*, daily, in $7\frac{1}{2}$ -8 hrs.; railway from London to Harwich in $2\frac{1}{4}$ -4 hrs. (fares 13s. 3d., 5s. $11\frac{1}{2}$ d.); fare from London to Rotterdam, 29s. or 18s. (second-class passengers pay 7s. extra for the first cabin).

From *Harwich* to *Antwerp*, daily (Sundays excepted), in 12-13 hrs. (train from London to Harwich in 2-3 hrs.); 2s. or 15s. (from London).

From *London* to *Ostend*, twice a week, in 10-12 hrs. (6 hrs. at sea): 8s. or 6s.

From *London* to *Rotterdam*, twice a week, in 16-18 hrs. (12 hrs. at sea); 17s. or 11s.

From *London* to *Amsterdam*, every Wed. and Sun.; fares 23s., 15s.

From *London* to *Antwerp*, twice or thrice a week, in 17-20 hrs. (8-9 hrs. of which are on the open sea); 24s. or 16s.

From *Harwich* to *Hamburg*, twice weekly (Wed. & Sat.; train from London in $2\frac{1}{4}$ -3 hrs.); 1l. 10s., 1l. (from London 1l. 17s. 6d., 1l. 5s. 9d.).

From *London* to *Bremen*, twice a week, in 40 hrs.; 1l. 5s., 15s., 10s.

From *London* to *Hamburg*, thrice a week, in 36-40 hrs.; 2l. 5s. or 1l. 9s.

From *Southampton* to *Bremen*, by North German Lloyd Transatlantic steamer (p. 3), in 25 hrs., twice weekly; fares 2l. 10s. or 1l. 10s.

From *Plymouth* to *Cuxhaven* via *Cherbourg*, by Hamburg-American steamer (p. 3), in 23 hrs.; fares 3l. 10s. or 2l. 10s.

From *Southampton* to *Cherbourg*, thrice a week, in 8-9 hrs.; fares 20s., 14s.

From *Southampton* to *Havre*, nightly, in 7-8 hrs.; fares (from London) 1l. 8s. 4d., 1l. 4s. 10d.

From *Southampton* to *Bordeaux*, every Saturday, at noon.

From *Southampton* to *St. Malo*, thrice a week, in 16-18 hrs.; fares 23s., 17s.

From *Tilbury* (1 hr. by railway from Fenchurch Street) to *Ostend* in 5-6 hrs.

Steamers also sail regularly from *Hull* to *Norway*, *Sweden*, *Denmark*, etc.; from *Grimsby* to *Hamburg*, *Denmark*, etc.; from *Leith* to *Norway*, *Hamburg*, etc. See the advertisements in *Bradshaw's Railway Guide*.

On the longer voyages (10 hrs. and upwards), or when special attention has been required, the steward expects a gratuity of 1s. or more, according to circumstances. Food and liquors are supplied on board all the steamboats at fixed charges, but the viands are sometimes not very inviting.

Arrival. Those who arrive in London by water have sometimes to land in small boats. The tariff is 6d. for each person, and 3d. for

each trunk. The traveller should take care to select one of the watermen who wear a badge, as they alone are bound by the tariff.

Cabs (see p. 33) are in waiting at most of the railway-stations, and also at the landing-stages. The stranger had better let the porter at his hotel pay the fare in order to prevent an overcharge. At the more important stations *Private Omnibuses*, holding 6-10 persons, may be procured on previous application to the Railway Co. (fare 1s. per mile, with two horses 1s. 6d.-2s., minimum charge 3-4s.).

3. Hotels. Boarding Houses. Private Lodgings.

Hotels. The attempt made in the following pages to arrange the hotels of London in geographical groups is necessarily based on somewhat arbitrary distinctions, but will, it is hoped, nevertheless prove useful to the visitor. Within each group the arrangement is made as far as possible according to tariff. The most expensive houses are naturally those in the fashionable quarters of the West End, while those in such districts as Bloomsbury and the City are considerably cheaper. Charges for rooms vary according to the floor; and it is advisable to make enquiry as to prices on or soon after arrival. When a prolonged stay is contemplated, the bill should be called for every two or three days, in order that errors, whether accidental or designed, may be detected. In some hotels the day of departure is charged for, unless the rooms are given up by noon. Many hotels receive visitors *en pension*, at rates depending on whether it is or is not the Season. Numerous as the London hotels are, it is often difficult to procure rooms in the height of the Season, and it is therefore advisable to apply in advance by letter or telegram.

Several of the West End hotels are equipped in the most luxurious manner, and even in the smaller houses most of the rooms are fairly well furnished, while the beds are clean and comfortable. Breakfast is generally taken in the hotel, the continental habit of breakfasting at a café being almost unknown in England. The meal consists of tea or coffee with meat, fish, and eggs, and is charged for by tariff. A fixed charge per day (almost invariably 1s. 6d.) is made for attendance, beyond which no gratuity need be given. It is, however, usual to give the 'boots' (*i.e.* boot-cleaner and errand man) a small fee on leaving, and the waiter who has specially attended to the traveller also expects a shilling or two. The excellent American custom of paying one's bill at the office instead of through a waiter has not yet been naturalized in London. Lights (*i.e.* candles or gas) are seldom or never charged for, but travellers accustomed to the American system of heating must remember that fires in bedrooms or private sitting-rooms are an extra. — In most hotels smoking is prohibited except in the *Smoking Rooms* provided for the purpose. — In the more old-fashioned houses the dining-room is called the Coffee Room. — Wine is generally expensive at London hotels;

but the expectation that guests should order it 'for the good of the house' has fallen largely into abeyance, and there are many *Temperance Hotels*, where no intoxicating drinks are served. — Attendance at table d'hôte is not obligatory. — An assortment of English newspapers is provided at every hotel, but foreign journals are rarely met with.

The ordinary charges at London hotels vary from about 8s. a day in the least pretentious houses up to 20s. and upwards in the most expensive. The prices given below will enable the traveller to form an approximate idea of the expense at the hotel he selects. The charge for room is that for an ordinary room occupied by a single person. The charge for two persons occupying the same room is often proportionately much less, while that for the best bedrooms may be much higher. Private sitting-rooms are usually expensive. The ordinary charge for a hot bath is 1s., for a cold sponge-bath in bedroom 6d. The prices here given for breakfast, luncheon, and dinner generally refer to table d'hôte meals. The average *à la carte* charges for breakfast are 2s.-3s. 6d., for luncheon 2s. 6d.-5s., for dinner from 3s. upwards. 'Pension' as used in this Handbook includes board, lodging, and attendance.

Almost all the great terminal railway-stations of London are provided with large hotels, often belonging to the railway-companies and offering accommodation at varied rates. These hotels, which are specially convenient for passing travellers, are noted in their proper places in the following lists.

a. Hotels in or near Charing Cross and the Strand.

The objects of interest in this district include the National Gallery, the National Portrait Gallery, and most of the theatres.

Hôtel Cecil (Pl. R, 30; II), an enormous new house on the Victoria Embankment, near Waterloo Bridge, overlooking the Thames and extending back to the Strand; 700 bedrooms, 200 private sitting-rooms, large ball and concert rooms, restaurant (p. 14), lifts, terrace, etc.; R. & A. from 5s., B. from 2s. 6d., L. 3s. 6d., D. 6s.

Savoy Hotel, another large hotel on the Embankment, adjoining the Cecil, with an entrance in Beaufort Buildings, Strand; R. & A. (including bath) from 7s. 6d., B. 3s. 6d., D. 7s. 6d.; restaurant, see p. 14.

**Hôtel Métropole* (550 bedrooms), **Hôtel Victoria* (500 beds; orchestra during meals), and **Grand Hôtel* (400 beds; facing Trafalgar Square; restaurant, p. 14), three large and handsomely furnished hotels in Northumberland Avenue, belonging to the same company; R. & A. from 5s., B. 3s. 6d., L. 3s. 6d., D. 5s.

Charing Cross Hotel, at Charing Cross Railway Station, with 350 rooms, restaurant (p. 14), and lifts; R. & A. from 4s., D. 5s. — **Morley's Hotel*, Trafalgar Square, a comfortable family hotel with 100 beds; R. & A. from 4s. 6d., D. 5s., pension from 13s. — *Golden Cross Hotel*, 352 Strand, opposite the Charing Cross Hotel.

The streets leading from the Strand to the Thames (Pl. R, 31; II) contain a number of quiet and comfortable hotels with reasonable charges. Among these are the following: — In Arundel Street:

Arundel Hotel (No. 19), on the Embankment, R., A., & B. from 6s., D. 3s., pens. from 9s. 6d.; *Temple* (No. 28). R., A., & B. 7s. 6d., D. from 3s. 6d. — In Norfolk Street: *Howard Hotel* (100 beds), R., A., & B. from 5s. 6d., D. 3s., pens. from 9s., well spoken of; *Kent's* (Nos. 31 & 32; 25 beds), R., A., & B. 5s. — In Surrey Street: *Loudoun* (No. 24; 90 beds), R., A., & B. from 6s., D. 3s. 6d., pens. from 9s. 6d.; *Lay's* (Nos. 5, 6, 8, & 9); *Royal Surrey* (Nos. 14-18); *Norfolk* (No. 30). — *Adelphi* (50 beds), Adam Street, R. & A. from 3s. 6d., pens. from 3l. 3s. per week; *Caledonian*, 10 Adelphi Terrace.

In Covent Garden, to the N. of the Strand: — *Tavistock* (200 beds), Piazza, Covent Garden, for gentlemen only, R., A., & B. 7s. 6d., D. from 3s., good wines; *Hummums*, *Bedford*, also in the Piazza; *Covent Garden*, at the corner of Southampton Street, pens. from 10s.

Buckingham Temperance Hotel, 28 Buckingham Street, R. & A. from 4s. 6d.; *Temperance Hotel*, 12 Catherine Street, for gentlemen only, R. from 2s., these two in streets leading to the N. from the Strand.

In or near Leicester Square, a little to the N. of Charing Cross, a quarter much frequented by French visitors: — *Hôtel de Paris*, Leicester Square (now rebuilding); *Challis's Royal Hotel*, 59-64 Rupert Street, Coventry Street; *Hôtel Suisse*, Compton Street, unpretending, well spoken of.

The stranger is cautioned against going to any unrecommended house near Leicester Square, as there are several houses of doubtful reputation in this locality.

b. Hotels in or near Piccadilly.

The hotels in this group are convenient for those who wish to be near St. James's Park, the Green Park, Hyde Park (E. end), the principal clubs, St. James's Palace, Marlborough House, Burlington House (Royal Academy), and the most fashionable shops. They include some of the most aristocratic and expensive hostelries in London, all well equipped with electric light, lifts, etc.

In Piccadilly itself: — **Albemarle Hotel* (Pl. 22, R; IV), at the corner of Albemarle Street, largely patronized by royalty, the diplomatic corps, and the nobility; excellent wine and cuisine; R. & A. from 7s., L. 4s., D. 7s. 6d.

Claridge's Hotel, Brook Street, long the leading hotel of this class, has recently been pulled down and is to be rebuilt on a somewhat different plan.

Berkeley (No. 77), at the corner of Berkeley Street, with a frequented restaurant; R. & A. from 7s., B. 2-4s., L. 4-5s., D. 7s. 6d. or 10s. 6d. — *Avondale* (No. 68A), at the corner of Dover Street, new and well furnished; R. & A. from 7s., B. from 2s., L. 3s. 6d., D. 7s. 6d. — *Bath*, at the corner of Arlington Street (S. side of Piccadilly).

To the N. of Piccadilly: — *Sackville Hotel*, 28 Sackville Street, near Regent Street, R. & A. from 5s., D. 6s., pens. from 10s. 6d. — **Long's Hotel*, 15 New Bond Street, R. & A. from 6s., L. 3s. 6d., D. 7s. 6d.; *Burlington* (130 beds), 19 Cork Street, near Bond Street,

an old-established house, R. & A. from 4s. 6d., D. 6s., pens. (out of the Season) 16s.; **Bristol*, Burlington Gardens, a high-class house, similar to the Albemarle. — *Almond's*, 6 Clifford Street. — **Limmer's Hotel*, George Street, Hanover Square, R. & A. from 5s. 6d., D. from 4s. — **Brown's & St. George's Hotel*, Albemarle Street and Dover Street, quiet, good cuisine, R. & A. from 6s., D. 6s.; *York Hotel*, 9-11 Albemarle Street, R. & A. from 5s., D. 4s. 6d.; *Carter's*, 14 Albemarle Street. — **Thomas's Hotel*, 25 Berkeley Square, a high-class house with apartments let 'en suite'; no tariff or public rooms. — *Buckland's*, 43 Brook Street. — *Coburg*, Carlos Street, Grosvenor Square (rebuilding). — *Fleming's Hotel*, 41 Clarges Street (no public rooms). — *Harvey's Hotel*, Curzon Street, Mayfair.

To the S. of Piccadilly: — In Jermyn Street, parallel to Piccadilly: *Waterloo* (No. 85), R. & A. from 3s. 6d., L. 2s., D. 3s. 6d., pens. from 9s. 6d.; *Cavendish* (No. 81), an old family hotel, well spoken of, R. & A. from 5s. 6d., D. from 5s., reduced terms in winter; *British* (No. 82); *Brunswick* (No. 52); *Cox's* (No. 55); *Rawlings's* (No. 37); *Morle's* (No. 102). These hotels are all comfortable houses for single gentlemen. — *Park Hotel*, Park Place, St. James's Street, R. from 5s., D. from 5s., well spoken of. — *Hôtel Dieudonné*, 11 Ryder Street, St. James's (French).

c. Hotels in or near Westminster.

These hotels are convenient for the Houses of Parliament, Westminster Abbey, St. James's Park, Lambeth Palace (across the river), Victoria Station, the United States Embassy, and the offices of the High Commissioner of Canada and the Agents General of the chief British Colonies.

Westminster Palace Hotel (Pl. R, 25; IV), Victoria Street, opposite Westminster Abbey, with 250 beds, R. & A. from 5s., B. 3s. 6d., L. 3s. 6d., D. 5s., pens. from 12s. 6d.; *Hôtel Windsor* (Pl. R, 25; IV), also in Victoria Street, with 212 beds, well spoken of, R. & A. from 4s., D. 5s., pens. from 12s. — *Buckingham Palace Hotel* (Pl. R, 21; IV), Buckingham Palace Gate, a large hotel belonging to a company. — *Grosvenor Hotel*, at Victoria Station (Pl. R, 21; IV), a large railway hotel. — *Belgravia Residential Hotel*, 72 Victoria Street.

d. Hotels in Kensington and Neighbourhood.

The objects of interest in this district include Hyde Park (W. end), Kensington Gardens, the Albert Hall, South Kensington Museum, the Natural History Museum, and the Imperial Institute.

Hans Place Hotel, Hans Place, Sloane Street (Pl. R, 13), new; charges as at the Albemarle. — *Alexandra Hotel*, 16-21 St. George's Place, Hyde Park Corner (Pl. R, 17). — *Cadogan Hotel*, 75 Sloane Street, Cadogan Place (Pl. R, 17). — *Queen's Gate Hotel*, 98 Queen's Gate (Pl. R, 9); *South Kensington Hotel*, Queen's Gate Terrace (Pl. R, 5), 150 bedrooms, R. & A. from 5s., D. 5s. — *Royal Palace Hotel*, a large (300 beds) and handsome establishment in Kensington High Street, overlooking the grounds of Kensington Palace (Pl. R, 6); R. & A. from 4s. 6d., B. 3s., L. 3s., D. 5s. — The *Maisonettes* (Nos. 28-

30) and other residential hotels in De Vere Gardens (Pl. R. 5) make a speciality of small suites of rooms, with meals (if desired) in the general dining-room; terms from about 3*l.* 3*s.* per week upwards. — *Imperial Private Hotel*, 121 Queen's Gate.

Great Western Hotel, Paddington Station (Pl. R. 11), a railway terminal hotel.

**Bailey's Hotel*, opposite Gloucester Road Station (Pl. G. 5), with about 250 beds, R. & A. from 4*s.* 6*d.*, D. 5*s.*, pens. from 12*s.* — *Norfolk*, Harrington Gardens (Pl. G. 5). — *Bolton Mansions* (residential), Bolton Gardens (Pl. G. 5). — **Norris's Hotel*, 48-53 Russell Road, Kensington, facing Addison Road Station (beyond Pl. G. 1), a quiet family hotel, R. & A. from 3*s.*, D. 3*s.*, pens. from 2*l.* 12*s.* 6*d.* per week.

e. Hotel's between Oxford Street and Regent's Park.

Langham Hotel (Pl. R. 24; 1), Portland Place, a large and centrally situated house, with 450 beds, electric light, lifts, etc.; R. & A. from 4*s.* 6*d.*, B. 3*s.*, L. 2*s.* 6*d.*-3*s.* 6*d.*, D. 5*s.*, pens. 15*s.* — *Marshall Thompson's Hotel*, 28 Cavendish Square. — *Ford's Hotel*, 14 Manchester Street, Manchester Square (Pl. R. 19; 1), R. & A. from 5*s.*, L. 2*s.* 6*d.*, D. 4*s.* 6*d.*, an old house and well spoken of.

f. Hotels in Bloomsbury and Neighbourhood.

This district includes the large terminal hotels of the northern railways and an immense number of small unpretending hotels and boarding houses at moderate prices. Its centre of interest is the British Museum.

**Midland Grand Hotel*, St. Pancras Station (Pl. B. 28), a handsome Gothic building by Sir G. G. Scott and one of the best of the large terminal hotels, with 400 beds; R. & A. from 4*s.*, B. 3*s.*, D. 5*s.*, pens. 12*s.* — *Euston Hotel*, Euston Station (Pl. B. 24, 28). — *Great Northern Railway Hotel*, King's Cross Station (Pl. B. 31, 32).

In High Holborn (Pl. R. 32; 11): *First Avenue Hotel*, a large hotel (300 beds) with electric light, lifts, etc., R. & A. from 4*s.*, B. 3*s.*, L. 2*s.* 6*d.*, D. 5*s.*, well spoken of; *Inns of Court Hotel*, another large house on the opposite side of the street, extending back to Lincoln's Inn Fields.

In Queen Square (Pl. R. 32; 11): *Burr's Hotel* (No. 11), pens. in winter 7*s.*, in summer 8*s.*; *Shirley's Temperance Hotel* (No. 37), pens. from 5*s.* 6*d.* — *West Central Hotel*, 75-79 and 97-105 Southampton Row (Pl. R. 32; 11), an excellent temperance hotel, R. & A. from 2*s.* 3*d.*, pens. 6*s.* 8*d.*; *Bedford Hotel*, 93 Southampton Row, R. & A. from 2*s.* 6*d.*, pens. 8*s.* — *Woburn House Hotel*, 12 Upper Woburn Place, corner of Endsleigh Gardens (Pl. B. 28), R. & A. from 2*s.* 9*d.*, D. 2*s.* 6*d.*, pens. 5*s.*-8*s.* 6*d.* — *Woodstock House* (private hotel), 8 Euston Square (Pl. B. 28), R., A., & B. from 3*s.* 6*d.*, D. 2*s.* 6*d.*; *Wild's Temperance Hotel*, 70 Euston Square, R. & A. from 2*s.* 6*d.*, B. 2*s.* — *Mann's Private Temperance Hotel*, 48 Torrington Square (Pl. R. 28), largely patronized by vegetarians; R., A., & B. from 3*s.* 9*d.*

In Tottenham Court Road (Pl. R, 28): *The Horseshoe* (No. 264) and the *Bedford Head* (No. 235; R., A., & B. 5s., D. 3s.), two commercial houses, suited for gentlemen.

g. Hotels in the City.

These hotels are convenient for those visiting London on business, while the City also contains numerous objects of wider interest such as St. Paul's Cathedral, the Guildhall, the Tower, St. Bartholomew's, and the Charterhouse. The Fleet Street hotels are near the Inns of Court and the Law Courts.

**De Keyser's Royal Hotel* (Pl. R, 35; II), well situated on the Victoria Embankment, Blackfriars, and largely patronized by Germans, Frenchmen, and other foreigners; 400 rooms, electric light, lifts; inclusive terms 12-20s. per day.

Cannon Street Hotel (Pl. R, 39; III), R. & A. from 4s., D. 3s. 6d.-5s. — *Holborn Viaduct Hotel* (Pl. R, 35; II), R. & A. from 5s., B. 3s., L. 3s. 6d., D. 5s., pens. from 12s. — *Great Eastern Hotel* (Pl. R, 44; III), largely frequented by German and other visitors to the great wool sales; R. & A. from 4s. 6d., B. 3s., L. 3s. 6d., D. 4s. 6d. These are large railway hotels.

Castle and Falcon, 5 Aldersgate Street, near St. Martin's le Grand (General Post Office), R. & A. 5s., B. 3s., D. 3s. 6d. — *Manchester Hotel*, 136-145 Aldersgate Street and Long Lane. — *The Albion*, 172 Aldersgate Street. — *Metropolitan Hotel*, South Place, Moorgate St., near the Great Eastern Railway Station. — *Klein's Hotel*, 38 Finsbury Square, R. & A. from 2s., D. 3s. 6d., frequented by Germans, well spoken of; *Seyd's Hotel*, 39 Finsbury Square, R. & B. from 4s., D. 2s. 6d.-3s., well spoken of; *Bücker's Hotel*, Christopher Street, Finsbury Square, R. & B. 5-6s., D. 3s., a favourite foreign hotel. — In Charterhouse Square (Pl. R, 40; II), quietly situated: *Cocker's* (No. 89); *Brunswick Private Hotel* (No. 14). — *Ridler's Hotel*, 133 Holborn, adjoining Furnival's Inn.

In or near FLEET STREET: — *Anderton's Hotel*, 162 Fleet Street, a favourite resort of many dining clubs and masonic lodges; *Peele's Hotel*, 177 Fleet Street; *Salisbury Hotel*, Salisbury Square, Fleet Street.

Temperance Hotels in the City: *Devonshire House*, 12 Bishops-gate Without, near Liverpool Street Station (Pl. R, 44; III), R. & A. from 3s. 6d., B. 2s. 6d., L. 2s. 6d. — *Wild's*, 34-40 Ludgate Hill (Pl. R, 35; II), R. & A. from 2s. 6d., B. 2s. — *Tranter's*, 6-9 Bridge-water Square, Barbican (Pl. R, 40), in a quiet situation, R. & A. from 1s. 6d., pens. from 5s. 6d. — *Temperance Hotel*, 42 Wood Street, Cheapside, for gentlemen only, R. & A. from 2s.

h. Hotels to the South of the Thames.

There are few hotels of importance on this side of the river, and neither London Bridge Station nor Waterloo Station is provided with a terminal hotel. Fair accommodation may be obtained at the houses mentioned below.

Bridge House Hotel, 4 Borough High Street, London Bridge (Pl. R, 42; III). — *Piggott's Hotel*, 166 Westminster Bridge Road (Pl. R, 29). — *York Hotel*, corner of Waterloo Road and York Road, close to Waterloo Station (Pl. R, 30). R., A., & B. from 4s. 6d.; *Waterloo Hotel*, 2-16 York Road, Waterloo, R. & A. from 3s. 6d.

Boarding Houses. The visitor will generally find it more economical to live in a *Boarding House* than at a hotel. For a sum of 30-40s. per week or upwards he will receive lodging, breakfast, luncheon, dinner, and tea, taking his meals and sharing the sitting-rooms with the other guests. It is somewhat more difficult to give a trustworthy selection of boarding-houses than of hotels, but the Editor has reason to believe that those noted below are at present (1896) fairly comfortable.

In the West End: *Mrs. Phillips*, 10 Duchess Street, Portland Place, near Langham Hotel (p. 10), 7-9s. per day, 2l. 2s. to 3l. 13s. 6d. per week; *Pension Durham*, 48 St. George's Road, S.W., near Victoria Station, from 5s. per day and 30s. per week; *Dr. Oliver Spear*, 26 Kennet Road, Westbourne Park; *Langham House*, 14 St. Stephen's Road, Bayswater, from 4s. 6d. per day and 25s. per week; *Mrs. Craston*, 8 Talbot Road, Bayswater, from 5s. 6d. per day or 25s. per week.

Near the British Museum: *Miss Wright*, 15 Upper Woburn Place, Tavistock Square, 6-8s. per day; *Mrs. Dyson Smith*, 18 Montague Street, Russell Square; *Mrs. Hawgood*, 33 Guilford Street 4s. 7s. 6d.; *Mrs. Holt*, 10 Bedford Place, Russell Square, from 6s. a day and 34s. 6d. a week; *Mrs. Terry*, 82 Gower Street, from 25s. 6d. per week; *Mrs. Rosenbaum*, 80 Gower Street, from 6s. per day and 35s. per week; *Glendron (Mrs. Kelly)*, 16 Upper Woburn Place, from 5s. 6d. per day and 30s. per week; *Mrs. Snell*, 21 Bedford Place, 6-7s. per day, 25-50s. per week; also at Nos. 3 (from 25s. per week) and 37 Bedford Place (6-8s. per day); *Mrs. Corp*, 23 Torrington Square.

The arrangements of boarding-house are, however, more suitable for persons making a prolonged sojourn in London than for those who merely intend to devote two or three weeks to seeing the lions of the English metropolis. To a visitor of the latter class the long distances between the different sights of London make it expedient that he should not have to return for dinner to a particular part of the town at a fixed hour. This independence of action is secured, more cheaply than at a hotel, by taking —

Private Apartments, which may be hired by the week in any part of London. Notices of 'Apartments', or 'Furnished Apartments', are generally placed in the windows of houses where there are rooms to be let in this manner, but it is safer to apply to the nearest house-agent. Rooms in the house of a respectable private family may often be obtained by advertisement or otherwise, and are generally much more comfortable than the professed lodging-houses. The dearest apartments, like the dearest hotels, are at the West End, where the charges vary from 2l. to 15l. a week. The best are in the streets leading from Piccadilly (Dover Street, Half Moon Street, Clarges Street, Duke Street, and Sackville Street), and in those leading out of St. James's Street, such as Jermyn Street, Bury Street, and King Street. Good, but less expensive lodgings may also be obtained in the less central parts of the West End, and

in the streets diverging from Oxford Street and the Strand. In Bloomsbury (near the British Museum) the average charge for one room is 15-21s. per week, and breakfast is provided for 1s. a day. Fire and light are usually extras, sometimes also boot-cleaning and washing of bed-linen. It is advisable to have a clear understanding on all these points. Still cheaper apartments, varying in rent according to the amenity of their situation and their distance from the centres of business and pleasure, may be obtained in the suburbs. The traveller who desires to be very moderate in his expenditure may even procure a bedroom and the use of a breakfast-parlour for 10s. a week. The preparation of plain meals is generally understood to be included in the charge for lodgings, but the sight-seer will probably require nothing but breakfast and tea in his rooms, taking luncheon and dinner at one of the pastrycooks' shops, oyster-rooms, or restaurants with which London abounds.

Though attendance is generally included in the weekly charge for board and lodging, the servants expect a small weekly gratuity, proportionate to the trouble given them.

Money and valuables should be securely locked up in the visitor's own trunk, as the drawers and presses of hotels and boarding-houses are not always inviolable receptacles. Large sums of money and objects of great value, however, had better be entrusted to the keeping of the landlord of the house, if a person of known respectability, or to a banker in exchange for a receipt. It is hardly necessary to point out that it would be unwise to make such a deposit with the landlord of private apartments or boarding-houses, which have not been specially recommended.

4. Restaurants. Dining Rooms. Oyster Shops.

English cookery, which is as inordinately praised by some epicures and *bons vivants* as it is abused by others, has at least the merit of simplicity, so that the quality of the food one is eating is not so apt to be disguised as it is on the Continent. Meat and fish of every kind are generally excellent in quality at all the better restaurants, but the visitor accustomed to continental fare may discern a falling off in the soups, vegetables, and sweet dishes.

At the first-class restaurants the cuisine is generally French; the charges are high, but everything is sure to be good of its kind. At the smaller restaurants it is usual to find out from the waiter what dishes are to be had, and to order accordingly.

The dinner hour at the best restaurants is 4-8 p. m., after which some of them are closed. At less pretentious establishments dinner 'from the joint' is obtainable from 12 or 1 to 5 or 6 p.m. Beer, on draught or in bottle, is supplied at almost all the restaurants, and is the beverage most frequently drunk. The *Grill Rooms* are devoted to chops, steaks, and other dishes cooked on a gridiron. *Dinner from the Joint* is a plain meal of meat, potatoes, vegetables, and cheese. At many of the following restaurants, particularly those in the City, there are luncheon-bars, where from 11 to 3 a chop or small plate of hot meat with bread and vegetables may be obtained for 6-8d. Customers usually take these 'snacks' standing

at the bar. In dining *à la carte* at any of the foreign restaurants, one portion will often be found sufficient for two persons.

Good wine in England is expensive. *Claret* (Bordeaux) is most frequently drunk, but *Port*, *Sherry*, and *Hock* (a corruption of Hochheimer, used as a generic term for Rhenish wines) may also be obtained at most of the restaurants. Some of the Italian restaurants have good Italian wines.

The traveller's thirst can at all times be conveniently quenched at a *Public House*, where a glass of bitter beer, ale, stout, or 'half-and-half' (i. e. ale or beer, and stout or porter, mixed) is to be had for 1' 2d. (6d. or 8d. per quart). Good German *Lager Bier* (3-6d. per glass) is now very generally obtainable at the larger restaurants, in some of which it has almost entirely supplanted the heavier English ales. Wine (not recommended) may also be obtained. Genuine *Munich Beer* ('Pischor') and *Bohemian Beer* ('Bürgerliches Bräuhaus, Pilsen') from the cask may be obtained at the *Gambrinus Restaurants*, 3 Glasshouse Street, Piccadilly Circus, and 3 Lawrence Lane, Cheapside; also German sausages, smoked eel, and similar 'whets'. English-made lager-beer is supplied in an establishment in the basement of the *Café Monaco*, Piccadilly Circus, fitted up in the 'old German' style. Many of the more important streets also contain *Wine Stores* or '*Bodegas*', where a good glass of wine may be obtained for 3d.-6d., a pint of Hock or Claret for 8d.-1s. 6d., and so on; and a few taverns (such as *Short's*, 333 Strand) have acquired a special reputation for their wines.

Restaurants at the West End.

In and near the STRAND and CHARING CROSS: —

Restaurants of the **Hôtel Cecil* (p. 7) and the **Savoy Hotel* (p. 7), two high-class establishments with charges to correspond, both with open-air terraces and views of the river.

Charing Cross Station Restaurant (Charing Cross Hotel).

Adelphi Restaurant (Gatti), at the Adelphi Theatre, 410 Strand, table d'hôte 3s. 6d.

**Simpson's Dining Rooms*, in the busiest part of the Strand (Nos. 101-103); ladies' room upstairs; dinner *à la carte*.

Imperial Café-Restaurant (Gatti & Rodesano), 161A & 166 Strand.

**Gaiety Restaurant* (Spiers & Pond), at the Gaiety Theatre, 343 and 344 Strand; table d'hôte from 5.30 till 8 p.m., 3s. 6d.

Tivoli Grand Restaurant, 65 Strand, adjoining the Tivoli Music Hall (German beer).

**Gatti's Restaurant and Café*, 436 Strand, with another entrance in Adelaide Street, and a third in King William Street.

Duval Restaurant, Charing Cross Mansions, St. Martin's Lane.

Tavistock Hotel Restaurant, Covent Garden.

The dining-rooms of the **Victoria*, **Métropole*, and *Grand Hotels* (see p. 7) are also open to visitors not residing in the hotels. The Grand also has a buffet and an excellent grill-room (entr. in the Strand; hot luncheon from 1s. 9d.).

In and near LEICESTER SQUARE: —

Hôtel de Paris, 7 & 9 Leicester Square; *Hôtel de Provence*, 8 Leicester Square, German cuisine and Munich beer, D. (5-9 p.m.) 3s.; *The Cavour*, 20 Leicester Square, hotel and café, French cuisine and attendance, D. (6-9) 3s.; *Monte Carlo Restaurant*, 2 Leicester Street; *Grand Vienna Café-Restaurant*, 7 New Coventry Street.

**Kettner's Restaurant du Pavillon*, French house, 28-31 Church Street, Soho; *Wedde*, 12 Greek Street, Soho; *Hôtel d'Italie (Molinari)*, 52 Old Compton St., Soho, Italian house (table d'hôte 2s. 6d.).

Hôtel de Solferino, 7 & 8 Rupert Street; *Hôtel de Florence*, 57 Rupert Street, Italian house (table d'hôte 3s., luncheon 1s. 6d.).

There are many cheap foreign restaurants in Soho.

Near PALL MALL: — *Epitaur*, 9 Haymarket. — *Willis's*, 26 King Street, St. James's.

IN WESTMINSTER: — *Victoria Mansions Restaurant*, Victoria Street, with dining-room (D. 3s.) and buffet; *Lucas*, 37 Parliament Street, luncheon-counter downstairs, ladies' room upstairs.

IN PICCADILLY, REGENT STREET, and the vicinity: —

Princes Hall Restaurant, new and handsomely fitted up, dinners and luncheon à la carte or à prix fixe; charges similar to those of the Savoy (p. 7).

The Criterion (Spiers and Pond), Regent Circus, Piccadilly, spacious, sumptuously fitted up, and adorned with tasteful decorative paintings by eminent artists; theatre, see p. 64. — Table d'hôte from 5.30 to 8 p.m., 3s. 6d., attendance 3d., accompanied by music; dinner from the joint 2s. 6d. Grill-room, café and American bar, etc.

Piccadilly Restaurant, in the building of the Pavilion Music Hall (Munich beer on draught).

Slater's Luncheon and Tea Rooms, 212 Piccadilly.

Monico's, 19 Shaftesbury Avenue, handsomely fitted up, with restaurant, grill-room, café, luncheon bar, and concert room (see p. 68).

**Berkeley Hotel*, 77 Piccadilly, with good French cuisine; L. 4-5s., D. 7s. 6d.-10s. 6d.; also à la carte; no suppers served.

**The Burlington (Blanchard's)*, 169 Regent Street, corner of New Burlington Street; dinners on first and second floors, ground-floor reserved for luncheons. Ladies' rooms. Dinners at 5s., 7s. 6d., and 10s. 6d.; also à la carte.

Formaggia, 109 Regent Street, comparatively inexpensive (Italian).

**Kühn (Bertin)*, 21 Hanover Street, café downstairs, restaurant upstairs.

**Verrey*, 229 Regent Street, French cuisine (bouillabaisse to order).

**Grand Café Royal*, 68 Regent Street; French dinner 5s.

**Blanchard's Restaurant*, 1-7 Beak Street, Regent Street (ladies not after 5 p.m.); dinner 3s. 6d.; à la carte, dearer. Good wines.

IN and near OXFORD STREET and HOLBORN: —

**The Pamphilon*, 17 Argyll Street, Oxford Street, near Regent Circus, with ladies' rooms; unpretending, moderate charges.

Pagani, 44 & 48 Great Portland Street.

Circus Restaurant (Gianella), 213 Oxford Street, near Regent

Circus; *Star and Garter (Pecorini)*, 98 New Oxford Street. — *Buszard* (pastry-cook), 197 Oxford Street (recommended for ladies).

**Frascati*, 26-32 Oxford Street, a large and handsome establishment with winter garden, café, and numerous billiard-tables.

Oriental (Seleri), 184 Wardour Street (three doors from Oxford Street), L. 1s. 6d., D. 2s.

The Horseshoe, 264-267 Tottenham Court Road, not far from the British Museum, luncheon-bar, grill-room, and dining-rooms; table d'hôte 5.30 to 8.30 p.m., 2s. 6d.

Vienna Café (see p. 18), near the British Museum.

Inns of Court Restaurant, in Lincoln's Inn Fields, N. side.

**The Holborn Restaurant*, 218 High Holborn, an extensive and elaborately adorned establishment, with grill-room, luncheon buffets, etc.; table d'hôte at separate tables in the Grand Salon from 5.30 to 9 p.m., with music, 3s. 6d.

The Radnor, 73 Chancery Lane and 311-312 High Holborn.

Spiers and Pond's Buffet, Holborn Viaduct Station.

Table d'hôte at the *First Avenue Hotel* (p. 10) from 5.30 to 8.30 p.m., 5s.; also restaurant, grill-room, and luncheon-buffet.

Table d'hôte at the *Midland Grand Hotel* (p. 10).

**Veglio*, 314 Euston Road, near the end of Tottenham Court Road (moderate).

In the City.

In FLEET STREET: —

The Cock, 22 Fleet Street (chops, steaks, kidneys; good stout); with the fittings of the famous Old Cock Tavern, pulled down in 1886.

**The Rainbow*, 15 Fleet Street (good wines); dinner from the joint, chops, steaks, etc.

Old Cheshire Cheese, 16 Wine Office Court, Fleet Street (steak and chop house; beefsteak puddings on Saturdays). Here is preserved Dr. Johnson's chair.

Dick's Royal Restaurant (Oreste Giolito), 8 Fleet Street.

Near ST. PAUL'S: — *Spiers and Pond's Restaurant*, Ludgate Hill Station.

Duval Restaurant, 17 Newgate Street.

Grand Restaurant de Paris, 74 Ludgate Hill, table d'hôte from 5 to 9, with $\frac{1}{2}$ bottle of claret, 3s. 6d.

Slater's, 72 Aldersgate Street; *Thomas's*, *Shannon's*, two chop-houses in Maidenhead Court, Aldersgate Street.

Near the BANK: —

The Palmerston, 34 Old Broad Street. — **Auction Mart* (Spiers & Pond), Tokenhouse Yard, Lothbury. — *Charley's Fish Shop* (snacks of fish), 20 Coleman St.

In Gresham Street: — *New Gresham Dining Rooms* (No. 58); *The Castle* (No. 40); *Guildhall Tavern* (Nos. 81-83).

Herrmann & Birkenfeld, 41 and 42 London Wall.

In Cheapside: — *Lake and Turner* (No. 49) and *Read's* (No. 94), good houses, with moderate charges; *Cyprus Restaurant* (Nos. 1 & 2), a temperance house; *Queen Anne* (No. 27); *Sweeting's* (No. 158; fish); **Simpson* (No. 76), fish ordinary at 1 and 4 p.m. 2s., glass of milk-punch 6d.

Mullen's Hotel Restaurant, Ironmonger Lane, Cheapside (luncheon 2s.).

City Restaurant, 34 Milk Street (table d'hôte 12-3, 1s. 3d.).

In the Poultry: — **Pimm's* (Nos. 3, 4, 5).

In Bucklersbury, near the Mansion House: *Ye Gresham* (No. 21), moderate.

Spiers and Pond's Buffet, Mansion House (Metropolitan) Station.

The Bay Tree, 33 St. Swithin's Lane. — *Windmill*, 151 Cannon Street.

In or near Cornhill: — *Birch's (Ring & Brymer)*, 15 Cornhill, the principal purveyors to civic feasts; *Baker's*, 1 Change Alley, a well-known chop-house.

In Gracechurch Street: *The Grasshopper* (No. 13); *Half Moon* (No. 88); *Woolpack* (No. 4, and 6 St. Peter's Alley).

Ship and Turtle, 129 Leadenhall Street, noted for its turtle.

**London Tavern*, formerly *King's Head*, 53 Fenchurch Street. Queen Elizabeth here took her first meal after her liberation from the Tower.

**Crosby Hall* (p. 137), 32 Bishopsgate Within (waitresses). These last two are very handsomely fitted up and contain smoking and chess rooms.

Ye Olde Four Swans, 82 Bishopsgate Street Within.

Great Eastern Hotel Restaurant, at the corner of Liverpool Street and Bishopsgate Within.

Duval Restaurant, 9 Wormwood Street, Bishopsgate.

Three Nuns, 10 Aldgate High Street, adjoining Aldgate Metropolitan Station.

New Corn Exchange Restaurant, 58 Mark Lane, near the Tower.

Waiters in restaurants expect a gratuity of about 1d. for every shilling of the bill, but 6d. per person is the most that need ever be given. If a charge is made in the bill for attendance, the visitor is not bound to give anything additional, though even in this case it is customary to give the waiter a trifle for himself.

Among the chief VEGETARIAN RESTAURANTS in London are the *Café*, 37 St. Martin's Lane, W.C.; *Forster & Hazell*, 8 Queen St., Cheapside, and 100 Bishopsgate Within; *Apple Tree*, 34 Poultry, E. C.; *Central*, 16 St. Bride's Street, Ludgate Circus, E. C.; *Garden*, 24 Jewin Street, E. C.; *Alpha*, 23 Oxford Street; *The Holborn*, 278 High Holborn.

Oyster Shops.

**Scott (Edwin)*, 18 Coventry Street, exactly opposite the Haymarket (also steaks); *Blue Posts*, 14 Rupert Street (American specialties, clams, etc.; also grill), these two in the evening for gentlemen only; *Rule*, 35 Maiden Lane, Covent Garden; *Gow*, 357 Strand; *Pimm*, 3 Poultry, City; *Sweeting*, 158 Cheapside and 70 Fleet Street, City; **Lightfoot*, 3 Arthur Street East and 22 Lime Street, City.

The charge for a dozen oysters is usually from 2s. to 4s. 6d., according to the season and the rank of the house. Small lobster 1s. 6d.; larger lobster 2s. 6d. and upwards. Snacks of fish 2-6d. Oysters, like pork, are supposed to be out of season in the month that have no R in their name, *i.e.* those of summer.

5. Cafés. Tea Rooms. Confectioners. Billiard Rooms. Chess.

At the West End.

Simpson's Cigar Divan, 101-103 Strand, second floor, café for gentlemen, containing a large selection of English and foreign newspapers, and a favourite resort of lovers of chess (see p. 19; admission 6d., or, including cigar and cup of coffee, 1s.). *Gatti's Café*, 436 Strand, good ices (also a restaurant, p. 14); *Carlo Gatti*, Villiers Street, Strand; *Grand Café Royal*, 68 Regent Street (restaurant, p. 15); **Kühn*, 21 Hanover Street, Regent Street (restaurant, p. 15); *Verrey*, corner of Regent Street and Hanover Street, noted for ices (restaurant, p. 15); *Gunter*, 15 Lowndes Street and 23 Motcomb Street, Belgrave Square; *Gentlemen's Café*, Criterion (p. 15); *Monico*, 19 Shaftesbury Avenue (p. 15); *Frascati*, 32 Oxford St. (restaurant, p. 16); **Vienna Café*, corner of Oxford Street and Hart Street, near the British Museum (also restaurant).

In the City.

Peele's, 177 Fleet Street; *Brown*, 16 Ludgate Hill; *Café de Paris*, 74 Ludgate Hill; *Karo* (library, chess, etc.), Wool Exchange, Coleman Street, and 139 Cannon Street. The shops of *Ye Mecca Company*, in the City, are much frequented in the afternoon for coffee.

TEA ROOMS.

Lyons & Co., 168 Regent Street, 213 Piccadilly, 154 Strand, 23 Cheapside, 20 Great Chapel Street, S.W., etc.; *Hungarian Bread Co.*, 124 and 215 Regent Street and 41 Old Bond Street; *Kettle-drum*, 43 New Bond Street; *Studio*, 85 New Bond Street; *Bungalow*, 21 Conduit Street, W.; *Fuller*, 358 Strand, W.C., and 31 Kensington High Street, W.; *Mrs. Robertson*, 161 New Bond Street; also the shops of the *Golden Grain Bread Co.*, the *British Tea-Table Co.*, and the *Aërated Bread Co.*

Lockhart's Cocoa Rooms are very cheap and unpretending, but often contain first-class rooms at higher charges.

CONFECTIONERS.

Petrywalski, 62 Regent Street, good Vienna pastry and ices; *Charbonnel & Walker*, 173 New Bond Street; *Bonthron*, 50-52 Glasshouse Street, Regent Street; *Duclos*, 2 Royal Arcade, Old Bond Street; *Blatchley*, 167, *Buszard*, 197, both in Oxford Street; *Fuller*, 206 Regent Street, 358 Strand, 31 High Street, Kensington, and 131 Queen's Road, Bayswater (American confectionery); *Beadell*, 8 Vere Street; *Gunter & Co.*, 7 Berkeley Square, good ices.

BILLIARD ROOMS.

Bennett, 94 New Bond Street; *Roberts*, 99 Regent Street; *Carlo Gatti*, Villiers Street; *Courtney*, 191 Piccadilly. Billiard tables will also be found in almost every hotel and large restaurant or public house. The usual charge is 1s. per hour (1s. 6d. by gas-light), or 6d. per game of fifty. The chief matches are played at the Egyptian Hall (p. 66), the Argyll Billiard Hall, the Westminster Aquarium (p. 67), and the rooms of the leading billiard table makers, comfortable accommodation being provided in each case for spectators.

CHESS.

Simpson's Divan, 101 Strand (see p. 18) and *Gatti's Café*, 436 Strand (see p. 18) are favourite resorts of chess-players; though the game is also played in many other cafés. London contains numerous first-class chess-clubs, the chief being the *City of London Chess Club*, 19 Nicholas Lane, E.C.; the *British Chess Club*, 37 King Street, Covent Garden; the *Divan Chess Club*; and the *St. George's*, 87 St. James's Street, S.W.

6. Libraries, Reading Rooms, and Newspapers.

Public Libraries. Visitors may freely enter and consult the books and magazines in any of the free public libraries noted below. They are open from 8, 9, or 10 a.m. to 9, 10, or 11 p.m., and those marked with a + are also open on Sun., 3-9 p.m. All have free news-rooms, reading-rooms, and reference libraries; but books are, as a rule, lent out only to residents of the district on a rate-payer's recommendation.

+ *Battersea*, Lavender Hill, S.W. (near Clapham Junction); + *Bermondsey*, Spa Road, S.E.; *Camberwell*, High Street, Peckham, S.E.; + *Chelsea*, Manresa Road, King's Road, S.W.; *Christchurch (Southwark)*, Charles Street, Blackfriars Road, S.E.; *Clapham*, Orlando Road, Clapham Common, S.W.; + *Clerkenwell*, Skinner Street, near Farringdon Street; *Fulham*, S.W.; + *Hammer-smith*, Ravenscourt Park, W.; *Hampstead*, Priory Road, N.W.; *Holborn*, John Street, W.C.; + *Kensington*, High Street, W.; + *Lambeth*, Brixton Oval, S.W.; *Lewisham*, S.E.; *Newington*, Walworth Road, S.E.; *Penge*, Anerley, S.E.; *Poplar*, E.; *Rotherhithe*, S.E.; *St. George Hanover Square*, Buckingham

Palace Road, S.W.: *St. Giles*, Holborn, W.C.; *St. Martin-in-the-Fields*, St. Martin's Lane, W.C.; *St. Saviour*, Southwark Bridge Road, S.E.; *Shoreditch*, Kingsland Road, E.; *Stoke Newington*, Church Street, N.; *Streatham*, S.W.; *Wandsworth*, S.W.: *Westminster*, Great Smith Street, S.W.; † *White-chapel*, High Street, E.

Some sort of an introduction is generally necessary for those who wish to use the books in the following great libraries, at which, however, no fees are charged.

British Museum Library, see p. 307; *Sion College Library*, on the Thames Embankment, 66,000 vols., the most valuable theological library in London, containing portraits of Laud and other bishops; *Dr. Williams' Library*, University Hall, Gordon Square, with 40,000 vols., containing a large collection of Puritan theology and fine portraits of Baxter and other divines; *Lambeth Palace Library*, p. 355; *Allan Library*, Wesleyan Conference Office, 2 Castle St., Finsbury, with a fine collection of Bibles and theological works (p. 128); *Guildhall Library*, p. 131; *Patent Office Library*, 25 Southampton Buildings, Chancery Lane, especially rich in scientific journals and transactions of learned societies (open free, 10-10).

Circulating Libraries. *Mudie's Select Library* (Limited), 30-34 New Oxford Street, a gigantic establishment possessing hundreds of thousands of volumes (minimum quarterly subscription, 7s.); branches at 241 Brompton Road and 48 Queen Victoria Street, E.C. *W. H. Smith & Son*, 183 Strand, branch at 1 Arundel Street, W.C.; *London Library*, 14 St. James's Square, with 150,000 vols. (annual subs. 3*l.*, introduction by a member necessary); *London Institution Library*, Finsbury Circus, with 100,000 vols. (annual subs. 2*l.* 12s. 6*d.*); *Rolandi*, 20 Berners Street, Oxford Street, for foreign books (300,000 vols.; monthly subs. 4s. 6*d.*, yearly 2*l.* 2s.); *Cawthorn*, 24 Cockspur St.; *Mitchell's Royal Library Limited*, 33 Old Bond St., 16 Gloucester Road, S.W., 5 Leadenhall St., and 8 Palmerston Buildings, Old Broad St., E.C.; *Grosvenor Gallery Library*, 137 New Bond St.; *Haas & Nutt*, 2 Langham Place. — *Augener's Music Circulating Library*, 81 Regent Street.

Reading Rooms. Besides those at the free libraries (see p. 19), the following reading-rooms, most of which are supplied with English and foreign newspapers, may be mentioned: *Gillig's United States Exchange*, 9 Strand, also with American newspapers (4s. per week, 8s. per month, or 3*l.* per annum); *Colonial Institute*, Northumberland Avenue (subs. 1-2 guineas per annum; comp. p. 100); *Guildhall Free Library*; *Central News Agency*, 5 New Bridge Street, Ludgate Circus (adm. 2*d.*); *City News Rooms*, Ludgate Circus Buildings (adm. 1*d.*); *Commissioners of Patents Library*, 25 Southampton Buildings, Chancery Lane; *Deacon's*, 154 Leadenhall Street; *Street's Colonial & General Newspaper Offices*, 30 Cornhill and 5 Serle Street, Lincoln's Inn; *Brown, Gould, & Co.*, 54 New Oxford Street (adm. 2*d.*).

Newspapers. Nearly 500 newspapers are published in London and its environs. The principal morning papers are the *Times* (3*d.*), in political opinion nominally independent of party (printing-office, see p. 148); then the *Daily News* (1*d.*; a leading Liberal journal),

Daily Telegraph (1d.), *Standard* (1d.; a strong Conservative organ), *Morning Post* (1d.; organ of the court and aristocracy), *Morning Advertiser* (1d.; the organ of the licensed victuallers), *Daily Chronicle* (1d.; Radical), *Financial News* (1d.), *Financial Times* (1d.), *Morning Leader* (1/2d.), the *Morning* (1/2d.), and the *Daily Mail* (1/2d.). The *Daily Graphic* (1d.) is illustrated. The leading evening papers are the *Westminster Gazette* (1d.), the *Pall Mall Gazette* (1d.), the *St. James's Gazette* (1d.), *Evening Standard* (1d.), *Globe* (1d.; the oldest evening paper, dating from 1803), *Star* (1/2d.), *Sun* (1/2d.), *Evening News & Post* (1/2d.), and *Echo* (1/2d.). All of these are sold at the principal railway-stations, at newsmen's shops, and in the streets by newsboys. The oldest paper in the country is the *London Gazette*, the organ of the Government, established in 1642 and published twice weekly. The *City Press* (bi-weekly; 2d.) contains city and antiquarian notices, and *London* (weekly; 1d.) is the chief authority on local government topics. Among the favourite weekly journals are the comic paper *Punch* (3d.); the illustrated papers, *Illustrated London News*, *Graphic*, *Black and White*, *Sporting and Dramatic News*, *Sketch*, *Lady's Pictorial*, and *Queen* (for ladies); and the superior literary journals and reviews, *Athenaeum*, *Academy*, *Spectator*, *Speaker*, and *Saturday Review*. The *Weekly Dispatch*, the *Observer* (4d.), *Lloyd's News* (circulation of over 1,000,000), the *People*, *Reynolds'*, the *Sunday Times*, the *Weekly Sun*, and the *Referee* (a sporting and theatrical organ) are Sunday papers. The *Guardian* (weekly; 6d.) is the chief organ of the Church of England, and the *Tablet* (weekly; 5d.) that of the Roman Catholics.

The *Field* (weekly; 6d.) is the principal journal of field-sports and other subjects interesting to the 'country gentleman'; and next is *Land and Water*, also weekly (6d.). The *Sportsman* (daily; 1d.), *Sporting Life* (daily; 1d.), and the *Sporting Times* (weekly; 2d.) are the chief organs of the racing public, and the *Era* (weekly; 6d.) and *Stage* (weekly; 2d.) of the theatrical world.

Science and Art Journals: *Journal of the Society of Arts* (6d.), *Nature* (6d.), *Knowledge*, *The Electrician* (weekly; 4d.), *Chemical News* (weekly; 4d.), *Inventors' Review* (weekly; 3d.). — Journals and Transactions of the Geological, Astronomical, and other learned societies.

Commercial and Professional Journals (weekly): The *Economist* (8d.), the leading commercial and financial authority; *Agricultural Gazette* (2d.); *Board of Trade Journal* (monthly; 6d.); *Farmer* (1d.); *Mark Lane Express* (3d.), mainly relied upon for market prices; *Engineer*, *Engineering* (each 6d.), for mechanics, surveyors, and contractors; *Builder* (4d.), devoted to building, designs, sanitation, and domestic comfort; *Architect* (4d.); *Colliery Guardian* (5d.); *Mining Journal* (6d.); *Gardeners' Chronicle* (3d.); *Bullionist* (6d.); *Railway Times* (6d.); *Money Market Review* (6d.).

The *Anglo-American Times* (177 Blackfriars Road, S.E.), the *American Visitors' News and Register* (3d.; 57 Charing Cross), and the *London American* (1d.; 171 Queen Victoria Street) are weekly American papers, published in London, while the *Canadian Gazette* (3d.) is an excellent London weekly dealing with Canadian matters. Several of the leading American papers have representatives and advertising offices in London. The address of the *New York Associated Press* (or *United Press*) is No. 1 Arundel Street, Strand, W.C., that of the *Western Associated Press* is 24 Old Jewry, E.C.

7. Baths.

(Those marked † are or include Turkish baths; those marked § have swimming basins.)

Hot and cold baths of various kinds may be obtained at the baths mentioned below at charges varying from 6d. upwards. The usual charge for a Turkish bath is 2s. 6d.; some establishments have reduced charges in the evening. The Public Baths, which are plainly but comfortably fitted up, were instituted chiefly for the working classes, who can obtain cold baths here for as low a price as 1d., from which the charges rise to 6d. or 8d. Most of these establishments include swimming baths. Many of the private baths have most elegant appointments.

Albany Baths, 83 York Road, Westminster Bridge Road.

Aldgate Swimming Bath, Goulston Street.

† *Argyll Baths*, 10a Argyll Place, Regent Street.

† *Bel's Baths*, 24 & 26 Basinghall Street, E.C.

† *Bartholomew's Turkish Baths*, 23 Leicester Square, W.C.

§ *Bloomsbury and St. Giles Baths* (public), Endell Street.

† *Charing Cross Baths*, Northumberland Avenue. For ladies, in Northumberland Passage, Craven Street.

Chelsea Baths, 171 King's Road, Chelsea.

§ *Crown Swimming Baths*, Kennington Oval; 6d.

† *Earl's Court Baths*, 25a Earl's Court Gardens, S.W.

† *Edgware Road Turkish Baths*, 16 Harrow Road.

† *Electro-pathic and Turkish Baths*, 24 Railway Approach, London Bridge, S.E.

Faulkner's Baths, 26 Villiers Street, by Charing Cross Station; † 50 Newgate Street, E.C.; 156 Cheapside, E.C.; 4 Panzer Alley, E.C.; 105 Strand, W.C.; at Fenchurch Street Station. These establishments, with lavatories, hair-cutting rooms, etc., are convenient for travellers arriving by railway.

† *Haley's*, 182 and 184 Euston Road.

§ *Hampstead Baths* (public), 175 Finchley Road, N.W.

§ *Kensington Baths* (public), Lancaster Road, W.

† *King's Cross Turkish Baths*, 9 Caledonian Road, King's Cross.

§ *Lambeth Baths* (public), 156 Westminster Bridge Road.

† *London and Provincial Turkish Baths* ('The Hammam'), 76 Jermyn Street.

† *Metropolitan Baths*, 89 Shepherdess Walk, City Road.

§ *Paddington Baths* (public), Queen's Road, Bayswater.

† *Royal York Baths*, 51 York Terrace, Regent's Park.

§ *St. George's Baths* (public), 8 Davies Street, Berkeley Square, and 88 Buckingham Palace Road.

St. James's Baths (public), 14-18 Marshall Street, Golden Square.

St. Margaret's Baths (public), 34 Great Smith Street, Westminster.

St. Martin's Baths (public), Orange Street, Leicester Square.

§ *St. Marylebone Baths* (public), 181 Marylebone Road.

St. Pancras Baths (public), 70a King Street, Camden Town.

† *Savoy Turkish Baths*, Savoy Street, Strand.

§ *Wenlock Baths*, 20 Wenlock Road, City Road.

8. Shops, Bazaars, and Markets.

The Co-operative System.

Shops abound everywhere. In the business-quarters usually visited by strangers, it is rare to see a house without shops on the groundfloor. Prices are almost invariably fixed, so that bargaining is unnecessary. Some of the most attractive shops are in Regent

Street, Oxford Street, Piccadilly, Bond Street, the Strand, Fleet Street, Cheapside, St. Paul's Churchyard, and Ludgate Hill.

The following is a brief list of some of the best (and, in many cases, the dearest) shops in London; it is, however, to be observed that other excellent shops abound in all parts of London, in many cases no whit inferior to those here mentioned. Besides shops containing the articles usually purchased by travellers for their personal use, or as presents, we mention a few of the large depots of famous English manufactures, such as cutlery, china, and water-colours.

ARTISTS' COLOURMEN: — *Ackermann*, 191 Regent Street (water-colours); *Newman*, 24 Soho Square; *Rowney & Co.*, 64 Oxford Street and 190 Piccadilly; *Winsor & Newton*, 37 Rathbone Place.

BOOKBINDERS: — *Rivière*, 21 Heddon Street, Regent Street; *Zachnsdorf*, 144 Shaftesbury Avenue, Cambridge Circus; *Lloyd & Wallis*, 9 Great Newport Street, W.C.; *Kelly*, 7 Water Street, Strand; *Burn & Co.*, 36 Kirby St., E. C.; *Bookbinders' Co-operative Society*, 17 Bury Street, Bloomsbury, W. C.

BOOKSELLERS: — *Hatchards*, 187 Piccadilly; *Bumpus*, 350 Oxford Street; *Harrison & Sons*, 59 Pall Mall; *Griffith & Farran*, Newbery House, Charing Cross Road; *Stott*, 370 Oxford Street; *Stanford*, 26 Cockspur Street, Charing Cross (maps, etc.); *Bain*, 1 Haymarket; *Bickers & Son*, 1 Leicester Square; *Gilbert & Field*, 67 Moorgate Street; *Stoneham*, 79 & 129 Cheapside, 129 Fenchurch Street, 39 Walbrook, etc.; *Sotheran & Co.*, 37 Piccadilly and 140 Strand; *Wilson*, 18 Gracechurch Street; *Dunn*, 23 Ludgate Hill and 4A Cheapside; *Cornish*, 297 High Holborn; *Kelly Law Book Co.*, Lincoln's Inn Gate, Carey Street; *Reeves & Turner*, 100 Chancery Lane; *Butterworth & Co.*, 7 Fleet Street; *Stevens*, 119 Chancery Lane (the last four for law books). — **FOREIGN BOOKSELLERS:** *Dulau & Co.*, 37 Soho Square; *Williams & Norgate*, 14 Henrietta Street, Covent Garden; *Hachette*, 18 King William Street, West Strand; *Nutt*, 270 Strand; *Roques*, 97 New Oxford Street; *Rolandi*, 20 Berners Street; *Siegle*, 30 Lime Street; *Haas & Nutt*, see p. 20; *Hirsch*, Coventry Street; *Luzac*, 46 Great Russell Street. — **SECOND-HAND BOOKSELLERS:** *Quaritch* (probably the most extensive buyer of rare books in the world), 15 Piccadilly; *Ellis & Elvey*, Bond Street; *Francis Edwards*, 83A High Street, Marylebone, W.; *Sotheran*, see above; *Stevens*, 39 Great Russell Street, W. C.; *Jones*, 77 Queen Street, Cheapside; *Pickering & Chatto*, 66 Haymarket.

CARPETS: — *Gregory & Co.*, 212-216 Regent Street, and 44-46 King Street, Golden Square; *Hampton & Sons*, 8-10 Pall Mall East; *Liberty*, 142 and 218 Regent Street; *Shoolbred & Co.*, 150-162 Tottenham Court Road; *Maple*, 141-149 Tottenham Court Road; *Debenham & Freebody*, 27 Wigmore Street, Cavendish Square; *Marshall & Snelgrove*, 334-354 Oxford Street; *Cardinal & Harford* (Turkish carpets), 108 and 109 High Holborn; *Bontor & Co.*, 35 Old Bond Street; *Treloar*, 68 Ludgate Hill.

CHEMISTS: — *Prichard*, 10 Vigo Street, Regent Street; *Cooper*, 66 Oxford Street; *Squire & Sons*, 413 Oxford Street; *Bell & Co.*, 225 Oxford Street; *Challice*, 34 Villiers Street, Strand; *Corbyn, Stacey, & Co.*, 300 High Holborn; *Pond*, 68 Fleet Street; *Nurthen & Co.*, 390 Strand; *Savory & Moore*, 143 New Bond Street; *Thomas*, 7 Upper St. Martin's Lane (moderate prices). — **HOMEOPATHIC CHEMISTS:** *Epps & Co.*, 112 Great Russell Street, W. C.; *Armbricht, Nelson, & Co.*, 13 Duke Street, Grosvenor Square, W.; *Heath & Co.*, 114 Ebury Street, S. W.; *Keene & Ashwell*, 74 New Bond Street, W.; *Leath & Ross*, 10 Vere Street, Oxford Street.

Messrs. Burroughs, Wellcome, & Co., Manufacturing Chemists. Snow Hill Buildings, Holborn Viaduct, prepare portable drugs in the form of tableids, which will be found exceedingly convenient by travellers. Their small and light pocket-cases contain a selection of the most useful remedies in this form. These tableid drugs may be obtained of all chemists.

CHINA, see Glass.

CUTLERY: — *Asprey & Son*, 166 New Bond Street and 22 Albemarle Street; *Holtzapffel & Co.*, 64 Charing Cross and 127 Long Acre; *Lund*, 56-57 Cornhill; *Mappin Brothers*, 66 Cheapside and 220 Regent Street; *Mappin & Webb*, 158-162 Oxford Street and 18-22 Poultry; *Verinder*, 17A Ludgate Hill; *Rodgers & Sons*, 60 Holborn Viaduct; *Weiss & Son*, 287 Oxford Street. Travelling-bags, writing-cases, dispatch-boxes, etc., are also sold at most of these shops.

CYCLES: — *Corentry Machinists' Co.*, *Humber & Co.*, *Premier Cycle Co.*, *Rudge-Whitworth*, *Singer*, all on Holborn Viaduct (Nos. 15, 32, 14, 23, and 17); *Marriott Cycle Co.*, 71 Queen Street, E. C.; *Quadrant Cycle Co.*, 119 Newgate Street, E. C.; and many others.

DENTISTS: — *A. A. Goldsmith* (American), 53 Harley Street, W.; *K. A. Davenport* (Amer.), 7 Wimpole Street, Cavendish Square, W.; *G. H. Jones*, 57 Great Russell Street; *Coffin* (Amer.), 94 Cornwall Gardens; *Pierrepont*, 2 Cockspur Street, W.; *Spokes*, 59 Queen Anne Street, Cavendish Square, W.; *Duncan*, 9 Charles Street, St. James's, W.; *Gabriel*, 57 New Bond Street; *Chamberlain* (Amer.), Grosvenor Street (in summer); *Flemming*, 41 Queen Anne Street, Cavendish Square, W.; *R. C. Moritz*, 156 Cromwell Road, S. W. (the last two somewhat less expensive).

DRAPERS: — *Marshall & Snelgrove*, 334-354 Oxford Street; *Lewis & Allenby*, 193-197 Regent Street; *Russell & Allen*, 17 Old Bond Street; *Liberty* (Oriental fabrics), 142 and 218 Regent Street; *Howell, James, & Co.*, 5 Regent Street; *Debenham & Freebody*, 27-33 Wigmore Street, Cavendish Square, W.; *Owen*, 12A Westbourne Grove, Bayswater, W.; *Jay* (mourning warehouse), 243-253 Regent Street; *Redmayne & Co.*, 19 New Bond Street; *Shoolbred & Co.*, 151-158 Tottenham Court Road, W. C.; *Swan & Edgar* (*Waterloo House*), 39-53 Quadrant, Regent Street, and 9-12 Piccadilly; *Peter Robinson*, 216-226 Oxford Street and 256-262 Regent Street; *Capper*, 63 Gracechurch Street, City; *Dickins & Jones*, 232 Regent Street; *Robinson & Cleaver* (Irish linen), 170 Regent Street; *Walpole Brothers*

(Irish linen), 89 New Bond Street; *Whiteley*, 31-55 Westbourne Grove, Bayswater, W.; *Hitchcock & Co.*, 69-74 St. Paul's Churchyard, City; *Wallis & Co.*, 7 Holborn Circus, E. C.; *Evans*, 292-320 Oxford Street; *Jaeger's Sanitary Woollen System Co.*, 85 Cheapside, E. C., 3 Princes Street, Cavendish Square, W., 27 Great Castle Street, W., 30 Sloane Street, S. W., 456 Strand, W. C., and 126 Regent Street, W.

DRESSMAKERS: — *Viola*, 27 Albemarle Street, W.; *Liberty* (art-costumes), 142 and 218 Regent Street; *Mme. Swaebe*, 9 New Burlington Street, W.; *Durrant*, 116 New Bond Street; *Régy*, 39 Baker Street, W.; *Mme. Dust*, 3 Brook Street, Hanover Square, W. See also Drapers.

DRY GOODS, see Drapers.

ENGRAVINGS: — *Colnaghi & Co.*, 13 and 14 Pall Mall East; *Graves*, 6 Pall Mall; *Boussod, Valadon, & Co.* (successors of *Goupil & Co.*), 5 Regent Street, Pall Mall, and 10 Charles Street, St. James's, S. W.; *R. Dodson*, 147 Strand; *Maclean*, 7 Haymarket and 5 St. James's Street; *Thomas*, 79 Regent Street; *Lefevre*, 1A King Street, St. James's Square; *Ackermann*, 191 Regent Street; *Leggatt*, 62 Cheapside; *Agnew & Son*, 39b Old Bond Street; *Deighton*, 4 Grand Hotel Buildings, Trafalgar Square.

FURNITURE: — *Liberty*, 142 and 218 Regent Street; *Smee & Cobay*, 29-39 Moorgate Street, E. C.; *Gillow*, 406 Oxford Street; *Shoolbred*, 150-162, *Maple*, 141-149 Tottenham Court Road; *Cooper*, 8 Great Pulteney Street; *Graham & Biddle*, 41 3 Oxford Street; *Hampton & Sons*, 8-10 Pall Mall East; *Waring & Son*, 181 Oxford Street.

FURRIERS: — *Imperial Fur Store (Victory)*, 162 Regent Street; *International Fur Store*, 163 and 198 Regent Street; *Jeffs & Harris*, 244 Regent Street; *Ince*, 156, *Marshall & Snelgrove*, 334-354, *Nicholay*, 170, *Poland*, 190, *Peter Robinson*, 216-226, all in Oxford Street; *Russ*, 70 New Bond Street.

GAMES, REQUISITES FOR: — *Wisden & Co.*, 21 Cranbourn Street, W. C.; *Feltham & Co.*, *Ayres*, 54 and 111 Aldersgate Street, E. C.; *Hovenden*, 30 Berners Street, W., and 87 City Road, E. C.; *Park* (golf), *Slazenger*, 115 and 56 Cannon Street, E. C.; *Tate*, 104 Great Portland Street (tennis rackets); *Holden*, 10 Upper Baker Street, N. W. (tennis rackets); *Jaques*, 102 Hatton Garden, E. C.; *Bryan*, 38 Charterhouse Square, E. C.; *Lillywhite*, 24 Haymarket, W., and 2 Newington Causeway, S. E.; *Piggott*, 117 Cheapside, E. C.; *Parkins & Gotto*, 54-62 Oxford Street; *Lunn*, 257 Oxford Circus.

GLASS AND PORCELAIN: — *Phillips*, 175 Oxford Street; *Copeland & Sons*, 12 Charterhouse Street; *Mortlock & Sons*, 18 Regent Street; *Daniell & Co.*, 129 New Bond Street; *Pellatt & Co.*, 21 Northumberland Avenue; *Standish*, 58 Baker Street; *Osler*, 100 Oxford Street; *Green*, 107 Queen Victoria Street; *Venice and Murano Glass Co.*, 30 St. James's Street; *Salviati*, 213 Regent Street (mosaics).

GLOVES: — *Dent, Allcroft, & Co.* (celebrated firm, wholesale only; *Dent's* gloves are obtainable at all the retail shops), 97-99

Wood Street, E.C.; *Wheeler*, 16 Poultry and 8 Queen Victoria Street, City; *Penberthy*, 390 Oxford Street (French gloves); *Jugla*, 24 Coventry Street, W.; *Swears & Wells*, 190 Regent Street. Also at all the haberdashers' and hosiers' shops.

GOLDSMITHS AND JEWELLERS: — *Gass & Co.*, 166 Regent Street; *Garrard & Co.*, 25 Haymarket; *Lambert & Co.*, 10-12 Coventry Street, Haymarket; *Hancocks & Co.*, 38 and 39 Bruton Street and 152 New Bond Street; *Hunt & Roskell*, 156 New Bond Street; *Streeter & Co.*, 18 New Bond Street; *Tiffany*, 221 Regent Street; *Elkington & Co.*, 22 Regent Street and 42 Moorgate Street (electro-plate); *Packer*, 76 Regent Street; *Mrs. Newmin*, 18 Clifford St., New Bond St.; *Goldsmiths' & Silversmiths' Co.*, 112 Regent Street; *Watherston & Son*, 12 Pall Mall East.

GUN AND RIFLE MAKERS: — *Westley Richards*, Lancaster, 178 and 151 New Bond Street; *Rigby & Co.*, 72 St. James's Street; *Purdey*, Audley House, South Audley Street; *Henry*, 23 Pall Mall; *Grant*, 67A St. James's Street; *Jeffery & Co.*, 60 Queen Victoria Street, E.C.; *Reilly*, 277 Oxford Street; *Winchester Repenting Arms Co.*, 114 Queen Victoria Street, E.C.; *Colt's Fire Arms Company*, 26 Glasshouse Street, W.

HATTERS: — *Lincoln & Bennett*, 40 Piccadilly; *Heath*, 105-109 Oxford Street; *Cater & Co.*, 56 Pall Mall; *Christy & Co.*, 35 Gracechurch Street, City; *Woodrow*, 42 Cornhill, City; *Truefitt*, 13 Old Bond Street and 20 Burlington Arcade; *Scotts*, 1 Old Bond Street. — LADIES' HATTERS: — *Mrs. Heath*, 24 St. George's Place, Hyde Park Corner, S.W.; *Fletcher & Lockwood*, 36 South Audley Street; *Lincoln & Bennett*, 3 Sackville Street, W.; *Henry Heath*, see above. Comp. Milliners.

HOSIERS AND SHIRTMAKERS: — *Hamilton Shirt Making Society*, 41 Poland Street, W.; *Poole & Lord*, 322 Oxford Street; *Sampson & Co.*, 33 Queen Victoria Street, City; *Hope Brothers*, 44 Ludgate Hill, E.C., 35 Poultry, E.C., 223 and 281 High Holborn, W.C., 86 Regent Street, W., etc.; *Capper & Waters*, 29 Regent Street; *Harbours*, 15 Cockspur Street, S.W., and 6 New Bond Street, W. — Ladies' Hosiery, etc.: *Penberthy*, 390 Oxford Street; *Edmonds, Orr, & Co.*, 47 Wigmore Street.

LACK: — *Hayward*, 166 Oxford Street; *Steinmann*, 185 Piccadilly; *Depot for Irish Industries*, 43 Wigmore Street, W.; *Marshall & Snelgrove*, 334-354 Oxford Street; *Dickins & Jones*, 232 Regent Street.

LADIES' UNDERCLOTHING: — *Mrs. Addley-Bourne*, 174 Sloane Street; *Mme. White*, 252 Regent Street; *Swears & Wells* (children), 190 Oxford Street.

LEATHER GOODS (dressing-cases, dispatch-boxes, etc.): — *Fisher*, 188 Strand; *John Pound & Co.*, 38A Old Bond Street, 378 Strand, and 177 Tottenham Court Road; *Leuchars*, 38 Piccadilly; *Thornhill & Co.*, 144 New Bond Street. Comp. Cutlery and Trunk Makers.

MAP SELLERS (also guidebooks, etc.): — *E. Stanford* (agent for the Ordnance Survey Maps), 26 Cockspur Street, Charing Cross; *C. Smith & Son*, 63 Charing Cross; *Bacon & Co.*, 127 Strand; *Philip & Sons*, 32 Fleet Street.

MILLINERS: — *Michard*, 2 Hanover Square; *Worth et Cie.*, 134 New Bond Street; *Colman*, 172 Regent Street; *Louise*, 210 and 266 Regent St.; *Pauline*, 259 Regent St.; *Maison Nouvelle*, Oxford Circus, 237 Regent Street, 85 Kensington High Street, and 9 Brompton Road, S.W.; *Durrant*, 116 New Bond Street; *White*, Jermyn Street.

MUSIC-SELLERS: — *Boosey & Co.*, 295 Regent Street; *Chappell & Co.*, 49-52 New Bond Street; *Cocks & Co.*, 6 New Burlington Street; *Cramer & Co.*, 207 Regent Street, W., and 40 Moorgate Street, E.C.; *Novello, Ewer, & Co.*, 1 Berners Street, Oxford Street; *Breitkopf & Haertel*, 56 Marlborough Street; *Hammond & Co.*, 5 Vigo Street, Regent Street; *Metzler & Co.*, 40-43 Great Marlborough Street; *Augener*, 81 Regent Street and 86 Newgate Street, E.C.; *Keith, Prowse, & Co.*, 48 Cheapside, E.C., Grand Hotel Buildings, W.C., 48 Victoria Street, S.W., First Avenue Hotel Buildings, High Holborn, W.C., 148 Fenchurch Street, E.C., and 167 New Bond Street, W.; *Woolhouse*, 174 Wardour Street, W.

OPTICIANS: — *Elliott Brothers*, 101 St. Martin's Lane, W.C.; *Dallmeyer*, 25 Newman Street, W.; *Negretti & Zambra*, 38 Holborn Viaduct, 45 Cornhill, and 122 Regent Street; *Callaghan*, 23a New Bond Street; *Dollond & Co.*, 35 Ludgate Hill and 62 Old Broad Street, E.C., and 5 Northumberland Avenue, W.C.; *Cox*, 98 Newgate Street.

PERFUMERS: — *Atkinson*, 24 Old Bond Street; *Piesse & Lubin*, 2 New Bond Street; *Rimmel*, 96 Strand, 180 Regent Street, and 64 Cheapside; *Breidenbach*, 7 Burlington Arcade, W., 90 Regent Street, W., and 17 Manchester Avenue, E.C.; *Bayley*, 94 St. Martin's Lane.

PHOTOGRAPHERS: — *Mendelssohn*, 14 Pembridge Crescent, Notting Hill Gate, W.; *Cameron*, 20 and 70 Mortimer Street, W.; *Hollier*, 9 Pembroke Square, Kensington, W. (sitters on Monday only, pictures on other days); *Mayall & Co. (Barraud)*, 73 Piccadilly, W.; *Barrauds*, 263 Oxford Street, W.; *Elliot & Fry*, 55 Baker Street, W.; *Ellis*, 20 Upper Baker Street, N.W.; *Walery*, 164 Regent Street, W.; *London Stereoscopic Co.*, 106 Regent Street, W., and 54 Cheapside, E.C.; *Lyddell Sawyer*, 230 Regent Street; *Van der Weyde*, 182 Regent Street.

PHOTOGRAPH-SELLERS: — *Autotype Fine Art Gallery*, 74 New Oxford Street; *Mansell*, 405 Oxford Street; *London Stereoscopic Company*, 54 Cheapside and 108 Regent Street; *Spooner*, 379 Strand; *Erdmann & Schanz*, 4 Salcott Road, Clapham Junction, S.W. (photographs of persons, pictures, or places sent on view; catalogue sent on application); *Photocrom Co.*, 61 Ludgate Hill, E.C.; *Hanfstaengel*, 26 Pall Mall East; *Deighton*, 4 Grand Hotel Buildings, Trafalgar Square. — **PHOTOGRAPHIC MATERIALS**: *Fallowfield*, 140 Charing

Cross Road; *Marion*, 22 Soho Square; *Eastman*, 115 Oxford Street; *Negretti & Zambra*, 38 Holborn Viaduct, 45 Cornhill, and 122 Regent Street; *Piggott*, 117 Cheapside.

PIANOFORTE-MANUFACTURERS: — *Broadwood & Sons*, 33 Great Pulteney Street, Golden Square; *Collard & Collard*, 16 Grosvenor Street, 26 Cheapside, and Oval Road, Regent's Park; *Erard*, 18 Great Marlborough Street; *Bechstein*, *Blüthner*, *Brinsmead*, *Ibach*, 40, 7, 18, and 54 Wigmore Street, W.; *Hopkinson*, 34 Margaret Street, Cavendish Square, W.; *Pleyell, Wolff, & Co.*, 170 New Bond Street, W.; *Steinway*, 15 Lower Seymour Street, W.

PRESERVES, etc. ('Italian Warehouses'): — *Crosse & Blackwell*, 20 and 21 Soho Square and 77 Dean Street (noted firm for pickles; wholesale); *Fortnum, Mason, & Co.*, 181-183 Piccadilly; *Castell & Brown*, 33-41 Wardour Street (wholesale); *Hedges & Butler*, 155 Regent Street; *Morel Brothers*, 210 Piccadilly; *Jackson*, 172 Piccadilly (American groceries and canned goods); *Cadbury, Pratt, & Co.*, 24 New Bond Street.

PRINTSELLERS, see Engravings.

SHOEMAKERS. For gentlemen: — *Deroy*, 74 Regent Street and 7 Air Street, W.; *Dowie & Marshall*, 455 Strand; *Fuchs*, 54 Conduit Street; *Bowley & Co.*, 53 Charing Cross; *Parker*, 145 Oxford Street; *Peal*, 487 Oxford Street; *Medwin*, 41 Sackville Street and 67 St. James's Street; *Hoby*, 20 Pall Mall; *Tuczek*, 39 Old Bond Street; *Waukenphast*, 59 Haymarket, 453 Oxford Street, and 37 King William Street, E.C.; *Francis*, 40 Maddox Street; *Holden Brothers* ('nature true' boots), 223¹/₂ Regent Street; *Manfield & Son*, 376 Strand, 307 High Holborn, 228 Piccadilly, 67 Cheapside, etc.; *Lilley & Skinner*, 275 High Holborn, 63 Westbourne Grove, etc.; *West*, St. Michael's Alley, Cornhill, City. — For ladies: — *Hook, Knowles, & Co.*, 65 New Bond Street (also for gentlemen); *Bird*, 180 Oxford Street; *Gundry & Sons*, 174 New Bond Street; *Thierry & Sons*, 292 Regent Street; *Thierry*, 70 Regent Street.

SILK MERCHANTS, see Drapers.

STATIONERS: — *Macmichael*, 42 South Audley Street; *Parkins & Gotto*, 54-62 Oxford Street; *Webster & Co.*, 60 Piccadilly; *Waterlow & Co.*, 49 Parliament Street, S.W., 52 New Broad Street, E.C., and 25 Great Winchester Street, E.C.; *Spiers & Pond*, 35 New Bridge Street, Blackfriars, E.C.

TAILORS: — *Poole & Co.*, 36-39 Savile Row, Regent Street (introduction from former customer required); *Henry Walker*, 47 Albemarle Street (ready money tailor, moderate charges); *E. George*, 87 Regent Street; *Miles*, 4 Sackville Street; *Parfitt, Roberts, & Parfitt*, 75 Jermyn Street; *Kerslake & Co.*, 12 Hanover Street, Hanover Square; *Radford, Jones, & Co.*, 32 George Street, Hanover Square; *Blamey & Co.*, 62 Charing Cross; *Ralph & Norton*, 150 Strand; *Meyer & Mortimer*, 36 Conduit Street; *Brown, Son, & Long*, 11 Princes Street, Hanover Square; *Stohwasser & Co.*, 39 Conduit

Street; *Stulz, Papé, & Son*, 10 Clifford Street; *Wray & Roby*, 78 Queen Street, Cheapside; *Henry Keen*, 114 High Holborn; *Piggott*, 117 Cheapside and Milk Street (also general outfitter); *Samuel Brothers*, 65 Ludgate Hill, E.C. (boys' outfitters, etc.); *Jaeger Sanitary Woollen System Co.*, 42 Conduit Street, W. — CLERICAL TAILORS: — *Pratt*, 22 Tavistock Street, Covent Garden; *Seary*, 13 New Oxford Street. — LADIES' TAILORS: *Redfern*, 26 Conduit Street; *Goodman & Davis*, 200 Oxford Street; *Fisher, Nicoll*, Regent Street, Nos. 217 and 114-120; *Scott Adie* (Scotch goods), 115 Regent Street; *Pile*, 288 Regent Street. — Ready-made clothes may be obtained very cheaply in numerous large shops (prices usually affixed).

TEA MERCHANTS: — *Ridway*, 6 and 7 King William Street, City, and 182 Oxford Street; *Strachan & Co.*, 73 Moorgate Street; *Twining & Co.*, 216 Strand; *Dakin & Co.*, 47 St. Paul's Churchyard and 30 Shaftesbury Avenue; *Law*, 102 & 104 New Oxford Street; *Cooper, Cooper, & Co.*, 71 Tooley Street, 268 Oxford Circus, and 35 Strand; *Barber*, 274 Oxford Circus and 102 Westbourne Grove.

TOBACCONISTS: — *Cigar Divan*, 102 Strand; *Carreras*, 7 Wardour Street (sellers of the Craven mixture, said to be the 'Arcadia' of 'My Lady Nicotine'); *Fribourg & Treyer*, 34 Haymarket and 3 Leadenhall Street; *Ponder*, 48 Strand; *Benson*, 40 St. James's Street; *Benson & Hedges*, 13 Old Bond Street; *Carlin*, 189 Regent Str.; *Wolff, Phillips, & Co.*, 18 Great Portland Street, W.; *Amber & Co.*, 238 and 536 Oxford Street, 52 and 113 Regent Street, 2 Coventry Street, 6 Charing Cross, and 105 Strand; *Biltor Company*, 93 Oxford Street and 88 Queen Street, Cheapside.

Cigars in London are rather an expensive luxury, as at least 6d. must be paid to obtain a really good one, while 3d. is the lowest price that will secure a tolerable 'weed'. Fair Manilla cheroots, however, may be obtained for 2d. or 3d. Smoking is not so universal in England as in America or on the Continent, and is prohibited in many places where it is permitted in other countries.

TOYS: — *Burlington Arcade*, Piccadilly; *Lowther Arcade*, Strand; *Kindergarten Emporium*, 57 Berners Street; *Mrs. Peck* (dolls), 131 Regent Street; *Morrell*, 368 Oxford Street; *Parkins & Gotto*, 54-62 Oxford Street; *Jaques*, 102 Hatton Garden, E.C.; *Hamley*, 64 Regent Street and 229 High Holborn.

TRUNK MAKERS: — *Allen*, 37 Strand; *Asprey & Son*, 166 New Bond Street and 22 Albemarle Street; *Drew*, 33 Piccadilly Circus, W., and 156 Leadenhall Street, E.C.; *Southgate*, 75 and 76 Watling Street. — (Strangers should be on their guard against the temptation of purchasing trunks and portmanteaus in inferior leather marked 'second hand' — a common form of fraud in houses of a lower class.)

UMBRELLAS AND PARASOLS: — *Sangster & Co.*, 94 Fleet Street, 140 Regent Street, and 75 Cheapside; *Martin*, 64-65 Burlington Arcade; *Brigg*, 23 St. James's Street; *Smith*, 57 New Oxford Street, W.C., 1 Savile Place, Regent Street, W., and 47 Moorgate Street, E.C.

UPHOLSTERERS, see Furniture.

WATCHMAKERS: — *Bennett*, 65 Cheapside; *Barraud & Lunds*, 14 Bishopsgate Within, E.C.; *Benson*, 25 Old Bond Street and 62 and 64 Ludgate Hill; *E. Dent & Co.*, 61 Strand; *M. F. Dent & Co.*, 33 Cockspur Street, S.W.; *Chas. Frodsham & Co.*, 84 Strand, W.C., and 115 New Bond Street, W.; *G. E. Frodsham & Co.*, 31 Gracechurch Street, E.C.

WATERPROOF GOODS: — *Macintosh*, 30 Fore Street, E. C.; *Matthews & Son*, 58 Charing Cross; *George Cording*, 125 Regent Street and 231 Strand; *Cording & Co.*, 19 Piccadilly; *Walkley*, 5 Strand; *Piggott*, 117 Cheapside; *Cow*, 46 Cheapside.

WINE MERCHANTS. — There are about 2500 wine merchants in London, most of whom can supply fairly good wine at reasonable prices. Visitors who occupy private apartments should procure their wine from a dealer. The wines at hotels are generally dear and indifferent. The following are good houses: — *Cockburn & Co.* (established 1796; specialty, Scotch whiskey), 8 Lime Street, City; *Hedges & Butler*, 155 Regent Street; *Gilbey*, Pantheon, 173 Oxford Street, besides other offices (with an extensive trade in low-priced wines); *Fortnum & Mason*, 181-183 Piccadilly; *Carbonell & Co.*, 182 Regent Street; *G. Tunqueray & Co.*, 5 Pall Mall East; *Basil Woodd & Sons*, 34 New Bond Street; *Morel Bros. & Cobbett*, 210 Piccadilly, 18 Pall Mall, and 143 Regent Street; *Hatch, Mansfield, & Co.*, 1 Cockspur Street, S.W.; *Payne & Sons*, 61 St. James's Street; *Domecq*, 6 Great Tower Street, E.C. — The *Victoria Wine Co.* (head office, 8 Osborn Street, E., with about 90 branch-offices in London and its suburbs) does a large business in moderate-priced wines, from single bottles upwards. — Most of the best-known continental wine-firms have agencies in London, the addresses of which may be ascertained from the Post Office Directory. Claret and other wines may also be obtained from most of the grocers.

Bazaars. These emporiums afford pleasant covered walks between rows of shops abundantly stocked with all kinds of attractive and useful articles. The most important are the *Soho Bazaar*, 58 Oxford Street; *Baker Street Bazaar*, 58 Baker Street; *Opera Colonnade*, Haymarket; *Burlington Arcade*, Piccadilly; *Lowther Arcade*, Strand (chiefly for toys and other articles at moderate prices); *Royal Arcade*, 28 Old Bond Street. — Among these the *Soho Bazaar* is *facile princeps*. It has been in existence for half a century, and is conducted on very strict principles. A rental of twelve shillings per week is paid for each stall; some holders rent three or four contiguous stalls.

Markets. The immense market traffic of London is among the most impressive sights of the Metropolis, and one with which no stranger should fail to make himself acquainted. The chief mar-

kets are held at early hours of the morning, when they are visited by vast crowds hastening to supply their commissariat for the day.

The chief *Vegetable, Fruit, and Flower Market* is *Covent Garden* (p. 223), where all kinds of vegetables, fruits, ornamental plants, and cut flowers are displayed in richest profusion. The best time to visit this market is about sunrise.

Billingsgate (p. 144), the great fish-market, as interesting in its way as Covent Garden, though pervaded by far less pleasant odours, is situated in Lower Thames Street, City, near London Bridge. The covered market is a handsome building lately erected, with an open front towards the street and a façade on the river. Along the quay lie fishing-boats, whence the fish are landed in baskets, and sold first to the wholesale, and afterwards to the retail dealers. Oysters and other shell-fish are sold by measure, salmon by weight, and other fish by number. Large quantities of fish are also conveyed to Billingsgate daily by railway; salmon from Scotland, cod and turbot from the Doggerbank, lobsters from Norway, soles from the German Ocean, eels from Holland, and oysters from the mouth of the Thames and the English Channel. The market commences daily at 5 a. m.

Smithfield Market, Newgate Street, City, is the great meat-market of London. The covered market, opened in 1868, is most admirably fitted up (comp. p. 124). Subterranean lines connect it with the Metropolitan Railway, and thence indirectly with the Metropolitan Cattle Market. It was once the chief cattle market of London, and the famous *Bartholomew Fair* was held here down to 1853. A *Poultry Market* was added to the meat-market in 1876, the *London Central Fish Market* in 1888; and a large new *Vegetable Market*, superseding Farringdon Market, was completed in 1892 (comp. p. 124).

The *Metropolitan Cattle Market*, Copenhagen Fields, between Islington and Camden Town, is the largest in the world, covering 30 acres of ground and accommodating 8-10,000 cattle, 35,000 sheep, and 1000 pigs. About 4,000,000 beasts are sold here every year. The principal markets are held on Mondays and Thursdays, but on other days the traffic is also very considerable. The great day is the Monday of the week before Christmas. The 'Pedlars' Market' on Friday afternoon brings together an extraordinary assortment of second-hand goods likely to be useful to cattle-dealers and drovers. Around the lofty clock-tower are grouped a post-office, a telegraph station, banks, an enquiry office, shops, etc. At the sides are interminable rows of well-arranged stalls for the cattle. — At *Deptford* is a great *Foreign Cattle Market*, for cattle imported from the Continent and elsewhere.

Among the other important markets of London are *Leadenhall Market* (p. 139), Leadenhall Street, on a site where poultry and game have been sold for at least 400 years; the *Borough Market*, beside St. Saviour's Church (p. 351), one of the largest wholesale

fruit and vegetable markets; *Spitalfields Market*, Commercial Street, E., for vegetables, etc., the chief emporium for East London; *Great Eastern Railway Market*, at Stratford, E., for fish and vegetables; and the *Shadwell Market*, East of London Docks, also for fish. *Columbia Market*, Bethnal Green, was erected by the munificence of the Baroness Burdett Coutts, at a cost of 200,000*l.*, for supplying meat, fish, and vegetables to one of the poorest quarters of London.

The largest Horse Market is *Tattersall's*, Knightsbridge Green, where a great number of horses are sold by auction on every Monday throughout the year, and in spring on Thursdays also. *Tattersall's* is the centre of all business relating to horse-racing and betting throughout the country, — the Englishman's substitute for the continental lotteries. *Aldridge's*, St. Martin's Lane, is another important horse-mart.

The Co-operative System. The object of this system may be described as the furnishing of members of a trading association, formed for the purpose, with genuine and moderately-priced goods on the principle of ready-money payments, the cheapness being secured by economy of management and by contentment with small profits. Notwithstanding the opposition of retail and even of wholesale dealers, it has of late years made astonishingly rapid progress in London, where there are now about thirty 'co-operative stores', carrying on an immense trade. The chief companies are the *Army and Navy Co-operative Society*, 105 Victoria Street, Westminster, the *Civil Service Supply Association*, the *Junior Army and Navy Stores*, 15 Regent Street and 39 King Street, Covent Garden, and the *Civil Service Co-operative Society*, 28 Haymarket.

The Civil Service Supply Association Limited consists of shareholders, of members belonging to the Civil Service, and of outsiders (who, however, must be friends of members or shareholders), who pay a subscription of 2*s.* 6*d.* per annum. The association now employs nearly 1400 persons, who receive salaries amounting in all to about 104,000*l.* annually. The cost of the string, paper, and straw used in packing goods for customers amounts to 10,000*l.* a year, and more than 30,000*l.* is annually spent for carriage and booking. The total value of the sales in 1895 amounted to 1,670,849*l.*, the net profit being about 2½ per cent. The articles sold comprise groceries, wines, spirits, provisions, tobacco, clothing, books, stationery, fancy goods, drugs, and watches. The chief premises of the association are in Queen Victoria Street, while it has others in Bedford Street and Chandos Street, Strand. — The sales of the Army and Navy Stores reach a still higher total, amounting to 2,920,000*l.* per annum.

Strangers or visitors to London are, of course, unable to make purchases at a co-operative store except through a member.

Co-operative Working Societies. Another application of the co-operative system is seen in the various associations established on the principle of the *Co-Partnership of the Workers*.

Among meritorious societies of this kind the following may be mentioned: *Bookbinders' Co-operative Society*, 17 Bury Street, Bloomsbury; *Hamilton Shirt-Making Society*, 41 Poland Street, W.; *Women's Printing Society*, 66 Whitcomb Street, W. C.; *Co-operative Printers*, Tudor Street, New Bridge St., E. C.; *Co-operative Depot*, 19 Southampton Row, W. C. (tailoring, etc.).

9. Cabs. Tramways. Coaches. Omnibuses.

Cabs. When the traveller is in a hurry, and his route does not coincide with that of an omnibus, he had better at once engage a cab at one of the numerous cab-stands, or hail one of those passing along the street. The '*Four-wheelers*', which are small and uncomfortable, hold four persons inside, while a fifth can be accommodated beside the driver. The two-wheeled cabs, called *Hansoms*, from the name of their inventor, have seats for two persons only (though often used by three), and drive at a much quicker rate than the others. Persons without much luggage will therefore prefer a hansom. The driver's seat is at the back, so that he drives over the heads of the passengers sitting inside. Orders are communicated to him through a small trap-door in the roof. — There are now over 11,000 cabs in London, employing nearly 20,000 horses.

Cab Fares from the chief railway-stations to	Broad Street & Liverpool Street		Charing Cross		Euston Square		Fenchurch Street		King's Cross and St. Pancras		London Bridge		Paddington		Victoria		Waterloo	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Bank of England	1	-	1	-	1	-	1	-	1	-	1	-	2	-	2	-	1	-
Bond Street, Piccadilly	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
British Museum	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
Covent Garden	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
Grosvenor Square, N.W.	2	-	1	-	1	-	2	-	1	-	2	-	1	-	1	-	1	-
Hyde Park Corner	2	-	1	-	1	-	2	-	2	-	2	-	1	-	1	-	1	-
Leicester Square	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
London Bridge	1	-	1	-	2	-	1	-	1	-	2	-	1	-	1	-	1	-
Ludgate Hill	1	-	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-
Marble Arch	2	-	1	-	1	-	2	-	1	-	2	-	1	-	1	-	1	-
Oxford Circus	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-	1	-
Piccadilly, Haymarket	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
Post Office	1	-	1	-	1	-	1	-	1	-	1	-	2	-	2	-	1	-
Regent Street, Piccadilly	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
St. Paul's	1	-	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-
South Kensington Museum	2	-	1	-	2	-	2	-	2	-	2	-	1	-	1	-	2	-
Strand (Wellington Street)	1	-	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-
Temple Bar	1	-	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-
Tower	1	-	1	-	2	-	1	-	2	-	1	-	2	-	2	-	1	-
Trafalgar Square	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-	1	-
Westminster Palace	1	-	1	-	1	-	1	-	1	-	1	-	2	-	1	-	1	-
Zoological Gardens	2	-	1	-	1	-	2	-	1	-	2	-	1	-	2	-	2	-

FARES are reckoned by distance, unless the cab is expressly hired by time. The charge for a drive of 2 M. or under is 1s.; for each additional mile or fraction of a mile 6d. For each person above two, 6d. additional is charged for the whole hiring. Two children under 10 years of age are reckoned as one adult. For each large article of luggage carried outside, 2d. is charged; smaller articles are free. The cabman is not bound to drive more than 6 miles. Beyond the 4-mile radius from Charing Cross the fare is 1s. for every mile or fraction of a mile. The charge for waiting is 6d. for each completed $\frac{1}{4}$ hr. for four-wheelers, and 8d. for hansoms. The fare *by time* for the first hour or part of an hour is 2s. for four-wheelers, and 2s. 6d. for hansoms. For each additional

$\frac{1}{4}$ hr., 6d. and 8d. Beyond the 4-mile radius the fare is 2s. 6d. for the first hour, for both 2-wheel and 4-wheel vehicles, and for each additional $\frac{1}{4}$ hr., 8d. The driver may decline to drive for more than one full hour, or to be hired by time between 8 p. m. and 6 a. m.

Whether the hirer knows the proper fare or not, he is recommended to come to an agreement with the driver before starting.

Each driver is bound to possess a copy of the authorised Book of Distances, and to produce it if required.

Many of the London cabmen are among the most insolent and extortionate of their fraternity. The traveller, therefore, in his own and the general interest, should resist all attempts at overcharging, and should, in case of persistency, demand the cabman's number, or order him to drive to the nearest police court or station.

The driver is bound to deposit any articles left in the cab at the nearest police station within twenty-four hours, to be claimed by the owner at the Head Police Office, New Scotland Yard (p. 191).

Tallis & Co (22 Wellington Street, Strand, W.C.) publish a little book (1d.) containing the fares from the sixteen chief railway-stations to 300 of the most important points in London; also similar booklets with local fares.

The *Fly* is a vehicle of a superior description and is admitted to the parks more freely than the cabs. Flies must be specially ordered from a livery stable keeper, and the charges are of course higher.

Tramways. About 130 miles of tramways, with over 1000 cars, are now in operation in the outlying districts of London. The cars are comfortable, and the fares moderate ($1\frac{1}{2}$ -4d.).

The North Metropolitan Co. (see below) issues return-tickets at reduced fares. The cars of the *South London Tramways Co.* run from Westminster Bridge and London Bridge to Wandsworth and East Hill, and from Chelsea Bridge to Lavender Hill and Clapham Junction. Those of the *London Tramways Co.* run from Westminster Bridge and from Blackfriars to Kennington, Brixton, Streatham (cable), Tooting, New Cross, Greenwich, and Peckham; from Victoria Station to Vauxhall Station; from Vauxhall Station to Camberwell Green; from Old Kent Road to Streatham and to Camberwell Green; and from Waterloo Station to New Cross and Greenwich. The *London Street Tramways Co.* runs cars from King's Cross to Kentish Town, Islington, and Hampstead; from Euston Road to Kentish Town, Hampstead Heath, Holloway, and Highgate; and from Holborn viâ Gray's Inn Road to Holway and viâ Kentish Town to Parliament Hill. The lines of the *North Metropolitan Tramways Co.* extend from Moorgate Street to Finsbury Park, Stamford Hill, Clapton, Highbury, New Park, Canonbury, and Highgate; from Aldersgate Street to Hackney and Dalston, and to Highgate Archway; from Holborn to Goswell Road, Dalston, and Stamford Hill; from Canning Town Station to Green Gate; from Stratford to Manor Park and Leytonstone; from Bloomsbury to Lea Bridge and Poplar; from Aldgate to Hackney, Victoria Park, Stratford, and Poplar; and from Finsbury Park to Edmonton and Wood Green. The cars of the *London Southern Tramways Co.* (*London United Tramways*) run from Vauxhall Station to Camberwell Green and Norwood viâ Loughborough Junction. The lines of the *Harrow Road and Paddington Tramways Co.* extend from Amberley Road, Paddington (near Royal Oak Station), to Harlesden Green, Willesden, with a branch running towards the Paddington Recreation Ground and Maida Vale. The *London, Deptford, and Greenwich Tramways Co.* maintains communication between London Bridge and Deptford and between the Bricklayer's Arms and Rotherhithe. The line of the *Woolwich and Southeast London Tramways Co.* extends from Plumstead to Greenwich, viâ Woolwich Arsenal, Woolwich Dockyard, etc. The cars of the *Lea Bridge, Leyton, and Walthamstow Tramways Co.* run from Lea Bridge Road (Clapton) to Epping Forest and to Leyton, from Leyton to Upton Park, Forest Gate, and Barking Road, from Stratford Broadway to Upton Park and East Ham, and from Clapton to Hoe Street Station. The *South-Eastern Metropolitan Tramways Co.* connects Greenwich with Catford.

Coaches. During the summer months well-appointed stage coaches run from London to various places in the vicinity, usually starting from Northumberland Avenue between 10 and 11.45 a.m. The fares vary from 2s. 6d. to 15s.; return-fares one-half or two-thirds more; box seats usually 2s. 6d. extra. Some of these coaches are driven by the gentlemen who own them. They afford better opportunities in many respects for viewing the scenery than railway-trains, and may be recommended in fine weather. On the more popular routes seats have often to be booked several days in advance. A few of these coaches now ply in winter also. Particulars may be obtained on application at Cook's Office, in the Victoria Hotel, or at Gaze's Office, 4 Northumberland Avenue.

Among the places to which coaches usually run are *Virginia Water* (29 M.; return-fare 18s. 6d.), *Maidenhead* (31 M.; return-fare 15s.), *Box Hill* (27 M.; return-fare 15s.), *Brighton* (thrice weekly; 53 M.; fare 15s.), *St. Albans* (25 M.; return-fare 15s.), *Dorking* (26 M.; 10s., return 15s.), *Redhill*, *Hampton Court* (16 M.), *Harrow* (15 M.), *Sevenoaks* (26 M.), *Windsor* (30 M.), *Guildford* (28 M.), etc.

See 'Coach Drives from London' by B. Hounsell ('Sportsman' Office, 139 Fleet Street, E. C.).

Omnibuses, of which there are about 150 lines, cross the Metropolis in every direction from 8 a.m. till midnight. The destination of each vehicle (familiarly known as a 'bus'), and the names of some of the principal streets through which it passes, are usually painted on the outside. As they always keep to the left in driving along the street, the intending passenger should walk on that side for the purpose of hailing one. To prevent mistakes, he had better mention his destination to the conductor before entering.

The first omnibuses plying in London were started by Mr. George Shilbeer in 1829. They were drawn by three horses yoked abreast, and were much heavier and clumsier than those now in use. At first they were furnished with a supply of books for the use of the passengers. The London service of omnibuses is now mainly in the hands of the *London General Omnibus Co.* and the *London Road Car Co.* The vehicles have been considerably improved of late years; the 'garden seats' on the top are pleasant enough in fine weather and are freely patronized by ladies.

The principal points of intersection of the omnibus lines are (on the N. of the Thames) the Bank, Charing Cross, Piccadilly Circus, Oxford Circus, and the junction of Tottenham Court Road and Oxford Street. The chief point in Southwark is the hostelry called the Elephant and Castle.

Those who travel by omnibus should keep themselves provided with small change to prevent delay and mistakes. The fare varies from $\frac{1}{2}d.$ to 6d., and is in a few cases 9d. A number of small one-horse omnibuses have recently been started which ply for short distances for a fare of $\frac{1}{2}d.$ These vehicles have no conductor, and passengers place their fares in a box. Omnibuses of this kind run from Farringdon Street Station over Blackfriars Bridge, from Wellington Street, Strand, to Waterloo, etc. Special railway omnibuses ply between different railway-stations (on week-days only), as from Portland Road (Metropolitan Railway) to Charing Cross, from Baker Street to Piccadilly Circus, and to Charing Cross, from Gower Street to Edgware Road, from Waterloo Station to Liverpool Street Station, etc. For a drive to Richmond, the Crystal Palace, and other places several miles from the City the usual fare is 1s. A table of the legal fares is placed in the inside of each omnibus.

It is said that a number of electric omnibuses are soon to be placed in the streets of London.

OMNIBUS LINES. The following is a list of the principal routes, with a brief at which the sections below (a, b, c, etc.) intersect are printed in *italics*. Some ed by an asterisk do

a. From

Termini	Name	Colour	Time	Fare
1. Burdett Road (Pl. R, 80)-Shepherd's Bush Green.	Bayswater	Light Green	Every 5 min.	1d.-6d.
*2. City-Camberwell.	—	Dark Green	Every 12 min.	1d.-3d.
3. City-Streatham.	City Paragon	Green	Every 6 min.	1d.-5d.
4. Liverpool St. (Pl. R, 41)-Camberwell.	—	Green	Every 6-8 min.	1d.-2d.
5. Liverpool St.-Fulham.	Walham Green	White	Every 6-7 min.	1d.-5d.
*6. Liverpool St.-Hammersmith.	—	Red	Every 4 min.	1d.-5d.
7. Liverpool St.-Kilburn.	Kilburn	Dark Green	Every 4 min.	1d.-5d.
8. Liverpool St.-Lancaster Road.	John Bull	Dark Green	Every 3 min.	1d.-5d.
9. Liverpool St.-Peckham Rye.	Peckham	Dark Green	Every ¼ hr.	1d.-4d.
10. Liverpool St.-Putney.	Putney.	White	Every 3 or 4 min.	1d.-6d.
11. Liverpool St.-Rotherhithe.	—	Dark Green	Every 7-8 min.	1d.-2d.
*12. Liverpool St.-St. Paul's Station.	—	Green	Every 5 min.	1d.
13. Liverpool St.-Shepherd's Bush and Starch Green.	Bayswater	Light Green	Every 10 or 12 min.	1d.-6d.
*14. Liverpool St.-Waterloo Station.	—	Chocolate	Every 4 or 5 min.	1d.-2d.

indication of the points of interest on or near each. Termini and the points of the lines have different time-tables on Sundays. The omnibuses mark-not ply at all upon Sunday.

the City.

Route	Points of interest on route
(1.) Mile End Road, Whitechapel Road, Leadenhall St., Cheapside, Holborn, <i>Oxford St.</i> , <i>Oxford Circus</i> , Uxbridge Road, <i>Shepherd's Bush</i> (beyond Pl. R, 2).	People's Palace, Mansion House, Exchange, Bank, St. Paul's, Guildhall, British Museum, Hyde Park, Kensington Gardens.
(2.) <i>Gracechurch St.</i> (Pl. R. 43), King William St., <i>London Bridge</i> , Borough High St., ' <i>Elephant & Castle</i> ', Walworth Road, <i>Camberwell Green</i> (Pl. G, 39).	Monument.
(3.) To ' <i>Elephant & Castle</i> ', see No. 2. Then Kennington Park Road, Brixton Road, Streatham Hill, London Road, <i>Streatham Common</i> (beyond Pl. G, 32).	Monument, Kennington Oval.
(4.) Houndsditch, Minories, Tower Bridge, Tooley St., Spa Road, Grange Road, <i>Camberwell Green</i> (Pl. G, 39).	Tower, Mint, Tower Bridge.
(5.) Old and New Broad St., Queen Victoria St., Cannon St., Ludgate Circus, Fleet St., Strand, <i>Charing Cross</i> , Whitehall, <i>Westminster</i> , Victoria St., <i>Victoria Station</i> , Buckingham Palace Road, Sloane Square, King's Road, Harwood Road, <i>Daves Road</i> (Pl. G, 3).	Bank, Exchange, Mansion House, St. Paul's, Temple, Law Courts, Nat. Gallery, Nat. Portr. Gallery, Houses of Parliament, Westminster Abbey, Chelsea Hospital.
(6.) To <i>Charing Cross</i> , see No. 5. Then Pall Mall, Regent St., <i>Piccadilly Circus</i> , Piccadilly, Knightsbridge, Kensington High St., <i>Hammersmith Broadway</i> (beyond Pl. R, 1).	See No. 5. Burlington House, Green Park, Hyde Park, Imperial Institute.
(7.) Old and New Broad St., Cheapside, Holborn, <i>Oxford St.</i> , <i>Oxford Circus</i> , Edgware Road, <i>Kilburn High Road</i> (Pl. B, 2).	Bank-Hyde Park, see No. 1.
(8.) To Edgware Road, see No. 7. Then Praed St., Eastbourne Terrace, Bishop's Road, Westbourne Grove, <i>Lancaster Road</i> (beyond Pl. R, 3).	See No. 7.
(9.) Houndsditch, Minories, Tower Bridge, Tooley St., Jamaica Road, St. James's Road, Ilderton Road, Canterbury Road, Loder St., St. Mary's Road, Evelina Road, Nunhead Lane, <i>Peckham Rye</i> (beyond Pl. G, 52).	Tower, Mint, Tower Bridge.
(10.) To Knightsbridge, see No. 6. Then Brompton Road, Fulham Road, Walham Green, Putney Bridge, High St. Putney, <i>Chelverton Road</i> (beyond Pl. G, 4).	See Nos. 5, 6. South Kensington Museum, Natural History Museum, Hurlingham, Fulham Palace.
(11.) To Jamaica Road, see No. 9. Then <i>Rotherhithe</i> (Pl. R, 53).	Southwark Park.
(12.) New and Old Broad St. (returning Moorgate St. and London Wall), Queen Victoria St., <i>St. Paul's Station</i> (Pl. R, 35).	Bank, Mansion House, Exchange.
(13.) To <i>Oxford Circus</i> , see No. 7. Then Notting Hill, Uxbridge Road, <i>Shepherd's Bush</i> (beyond Pl. R, 2). Thence viâ Goldhawk Road to <i>Starch Green</i> .	Bank-British Museum, see No. 1. Kensington Gardens.
(14.) To St. Paul's Station, see No. 12. Then Blackfriars Bridge, Stamford St., <i>Waterloo Station</i> (Pl. R, 30, 34).	Bank, Mansion House, Exchange.

Termini	Name	Colour	Time	Fare
15. Liverpool St.-West Kensington.	W. Kensington	Brown	Every 10 min.	1d.-5d.
16. Liverpool St.-Westminster.	Westminster	Chocolate	Every 5 or 6 min.	1d.-3d.
17. Royal Exchange-South Hackney.	S. Hackney	Red	Every 8-10 min.	1d.-2d.
18. Royal Exchange-Old Ford.	Old Ford	Yellow	Every 5-6 min.	1d.-2d.
19. Shoreditch - Bayswater.	Bayswater	Dark Green	Every 11 min.	1d.-5d.
20. South Hackney-Chelsea.	Chelsea	Chocolate	Every 18 min.	1d.-6d.

From the City to: —

Baker St., Nos. 26, 63.
Barnsbury, No. 97.
Bayswater, Nos. 1, 8, 13, 19.
Blackwall, No. 60.
Bow, No. 53.
Brixton, No. 3.

Camberwell ('Elephant & Castle'), Nos. 63, 69, 71, 74.
Charing Cross, No. 5, 6, 10, 15, etc.
Chelsea, No. 20.

Clapton, No. 69.
Finsbury Park, No. 22.
Fulham, No. 21.
Highgate, No. 22.
Islington, Nos. 22, 72, 90, 97.

b. From London Bridge

21. London Bridge-Fulham.	—	White	Every 6-7 min.	1d.-6d.
22. London Bridge-Highgate or Finsbury Park.	Favorite	Dark Green	Every 10-12 min.	1d.-3d.
23. London Bridge-Kensal Green.	Paddington	Yellow	Every 5 min.	1d.-6d.
24. London Bridge-Ladbroke Grove.	Westbourne Grove and London Bridge.	Red	Every 10-12 min.	1d.-6d.
*25. London Bridge-Moorgate St.	—	Chocolate (with red umbrella)	Every 5 min.	1d.

Route	Points of interest on route
(15.) To Brompton Road, see No. 10. Then Thurlow Road, Old Brompton Road, Lillie Road, <i>North End Road</i> (Pl. G, 2).	Bank, etc. South Kensington Museum, etc., see Nos. 6, 10.
(16.) To <i>Westminster</i> , see No. 5. Then Great Smith St., Regency St., Morton St., Lupus St., Winchester St. (Pl. G, 24).	Bank, National Gallery, Westminster Abbey, etc., see No. 5.
(17.) Threadneedle St., Bishopsgate St., Shoreditch, Hackney Road, Mare St., <i>Victoria Park Road</i> (Pl. B, 55).	Bank, Mansion House, Victoria Park.
(18.) Threadneedle St., Bishopsgate St., Shoreditch High St., Bethnal Green Road, Green St., Roman Road, <i>Armagh Road</i> (Pl. B, 63).	Bank, Mansion House, Bethnal Green Museum, Victoria Park.
(19.) Shoreditch High St., Bishopsgate St., <i>Liverpool St.</i> Thence to Westbourne Grove, see No. 8. Then Ladbroke Grove (Pl. R, 3), Elgin Crescent, <i>Clarendon Road</i> .	Bank, Guildhall, St. Paul's, Brit. Museum, etc., see No. 8.
(20.) Victoria Park Road, Cambridge Road, Bethnal Green Road, Shoreditch High St., <i>Liverpool St.</i> Thence to Knightsbridge, see No. 6. Then Sloane St., <i>King's Road</i> (<i>World's End</i> ; Pl. G, 10).	Bethnal Green Museum, Bank, St. Paul's, Nat. Gallery, Burlington House, etc., see Nos. 5, 6. Green Park, Hyde Park.

From the City to: —

<i>Kennington</i> , Nos. 63, 97.	{ <i>Oxford Circus</i> , Nos. 7, 8,	<i>Shoreditch</i> , Nos. 19, 20, 48,
<i>Kensal Green</i> , No. 23.	{ 13, 19, 24, etc.	66.
<i>Kentish Town</i> , No. 73.	{ <i>Paddington</i> , Nos. 63, 23.	<i>Stamford Hill</i> , No. 74.
<i>Ladbroke Grove</i> , Nos. 19,	{ <i>Piccadilly Circus</i> , Nos. 6,	<i>Victoria Station</i> , Nos. 5, 48.
24, 29.	{ 10, 15, 20, etc.	<i>West Kilburn</i> , No. 28.
	{ <i>St. John's Wood</i> , No. 26.	<i>Wormwood Scrubs</i> , No. 29.

Station (Pl. R, 42).

(21.) King William St., Cheapside, Holborn, <i>Oxford Street</i> , Charing Cross Road, Shaftesbury Avenue, <i>Piccadilly Circus</i> , Piccadilly, Knightsbridge, Brompton Road, Thurlow Road, Fulham Road, <i>Dances Road</i> (Pl. G, 3).	Monument, Bank, Mansion House, Exchange, Guildhall, British Museum, Burlington House, Hyde Park, South Kensington Museum, Nat. Hist. Museum.
(22.) King William St., Moorgate St., Finsbury Square, City Road, Upper St., <i>Islington</i> , <i>Holloway Road</i> . Thence either to <i>Highgate</i> (<i>Archway Tavern</i> ; beyond Pl. B, 29) or via Seven Sisters' Road to <i>Finsbury Park</i> (beyond Pl. B, 29).	Monument, Bank, Exchange, Mansion House, Agricultural Hall.
(23.) To <i>Oxford St.</i> , see No. 21. Then <i>Oxford Circus</i> , Edgware Road, Harrow Road, Bishop's Road, Porchester Road, Harrow Road, <i>Kensal Green</i> (beyond Pl. B, 4).	Monument—Brit. Museum, see No. 21. Hyde Park.
(24.) King William St., Cannon St., Ludgate Circus, Fleet St., Strand, <i>Charing Cross</i> , Pall Mall, <i>Piccadilly Circus</i> , <i>Oxford Circus</i> . Then to Westbourne Grove, see No. 8. Then Richmond Road, Talbot Road, Cornwall Road (Pl. R, 4), <i>Ladbroke Grove</i> .	Monument, Temple, Law Courts, Nat. Gallery, Nat. Portrait Gallery, Hyde Park.
(25.) King William St., Princes St., <i>Moorgate St. Station</i> (Pl. R, 40).	Monument, Bank, Mansion House, Exchange.

Termini	Name	Colour	Time	Fare
*26. London Bridge-St. John's Wood.	City Atlas	Dark Green	Every 10 min.	1d.-5d.
*27. London Bridge-West Kensington.	West Kensington	Brown	Every 10-11 min.	1d.-6d.
28. London Bridge-West Kilburn.	Paddington	Yellow	Every 8-10 min.	1d.-6d.
29. London Bridge-Wormwood Scrubs.	Bayswater	Dark Green	Every 11-12 min.	1d.-5d.

From London Bridge to: —

Baker St., No. 26.
Camberwell, Nos. 2, 3, 66,
 69, 72.

Charing Cross, Nos. 21, 23,
 24, etc.
Clapton, No. 69.

Holloway, No. 22.
Islington, Nos. 22, 72, 90.
Ladbroke Grove, No. 29.

c. From Charing

*30. Charing Cross-Baker St.	—	Chocolate (with red umbrella)	Every 8 min.	1d.
31. Charing Cross-Cricklewood.	Cricklewood	Red	Every 10-12 min.	1d.-5d.
32. Charing Cross-Hammersmith.	Walham Green via Victoria	White	Every 6-7 min.	1d.-4d.
33. Charing Cross-Harlesden Green.	Kensal Green and Charing Cross	Red	Every 10-12 min.	1d.-6d.
34. Charing Cross-Highgate.	Camden Town	Yellow	Every 8-4 min.	1d.-3d.
35. Charing Cross-Kilburn.	—	Red	Every 4-5 min.	1d.-4d.
36. Charing Cross-West Kilburn.	—	Red	Every ¼ hr.	1d.-4d.

From Charing Cross to: —

Baker St., Nos. 26, 62, 83.
Blackwall, No. 60.
Bow, No. 53.
Brixton, No. 54.
Camberwell, Nos. 64, 65, 83.
Camden Town, Nos. 38, 39,
 41, 44, 50, 64, 75, 87.
Chalk Farm, Nos. 39, 44.

Chelsea, No. 20.
City, Nos. 5, 6, 10, 15, etc.
Euston Station, No. 52.
Fulham, No. 5.
Hackney, No. 20.
Hampstead, No. 89.
Holloway, Nos. 41, 42.
Hornsey, No. 42.

Islington, Nos. 42, 49.
Kennington, Nos. 54, 55.
Kentish Town, Nos. 34, 44, 50.
King's Cross, Nos. 77, 78.
Ladbroke Grove, No. 24.
London Bridge, Nos. 23, 24,
 26, etc.

Route	Points of interest on route
26.) To <i>Oxford St.</i> , see No. 21. Then <i>Oxford Circus</i> , <i>Orchard St.</i> , <i>Baker St.</i> , <i>Park Road</i> , <i>Wellington Road</i> . Thence either viâ <i>Finchley Road</i> to <i>Swiss Cottage</i> (Pl. B, 10) or viâ <i>Marlborough Road</i> and <i>Abbey Road</i> to ' <i>Princess of Wales</i> ' (Pl. B, 6).	See No. 21. <i>Madame Tussaud's</i> , <i>Regent's Park</i> , <i>Lord's Cricket Ground</i> .
27.) To <i>Thurlow Road</i> , see No. 21. Then <i>Old Brompton Road</i> , <i>Lillie Road</i> , <i>North End Road</i> (Pl. G, 2).	<i>Monument-South Kensington Museum</i> , see No. 21.
28.) To <i>Harrow Road</i> , see No. 23. Then <i>Warwick Road</i> , <i>Sutherland Avenue</i> , <i>Shirland Road</i> , <i>Malvern Road</i> (Pl. B, 3).	<i>Monument-Brit. Museum</i> , see No. 21. <i>Hyde Park</i> .
29.) To <i>Oxford St.</i> , see No. 21. From <i>Oxford Circus</i> to <i>Westbourne Grove</i> , see No. 8. Then <i>Ladbroke Grove</i> (Pl. R, 3), <i>Elgin Crescent</i> , <i>Cambridge Gardens</i> , <i>St. Mark's Road</i> , <i>St. Quintin's Avenue</i> .	<i>Monument-British Museum</i> , see No. 21. <i>Hyde Park</i> .

From *London Bridge* to: —

<i>Oxford Circus</i> , Nos. 21, 24, 26, etc.	<i>Paddington</i> , Nos. 23, 24, 29.	<i>Shoreditch</i> , Nos. 66, 69.
<i>Old Kent Road</i> , No. 90.	<i>Piccadilly Circus</i> , Nos. 21, 24, 27, etc.	<i>Stamford Hill</i> , No. 74.
		<i>Streatham</i> , No. 3.

Cross (Pl. R, 26).

30.) <i>Pall Mall</i> , <i>Piccadilly Circus</i> , <i>Oxford Circus</i> , <i>Regent St.</i> , <i>Cavendish Place</i> , <i>Wigmore St.</i> , <i>High St. Marylebone</i> , <i>Nottingham Place</i> , <i>Baker St. Station</i> (Pl. R, 20).	<i>National Gallery</i> , <i>Nat. Portrait Gallery</i> , <i>St. James's Hall</i> , <i>Queen's Hall</i> , <i>Madame Tussaud's</i> .
31.) <i>Pall Mall</i> , <i>Piccadilly Circus</i> , <i>Oxford Circus</i> , <i>Oxford St.</i> , <i>Edgware Road</i> , <i>Kilburn</i> , <i>Shoot-up Hill</i> , <i>Cricklewood</i> (beyond Pl. B, 1).	<i>St. James's Park</i> , <i>St. James's Hall</i> , <i>Hyde Park</i> .
32.) On <i>Sundays</i> only; route, see No. 6.	See No. 6.
33.) To <i>Edgware Road</i> , see No. 31. <i>Praed St.</i> , <i>Eastbourne Terrace</i> , <i>Bishop's Road</i> , <i>Porchester Road</i> , <i>Harrow Road</i> , <i>High St. Harlesden</i> (beyond Pl. B, 4).	See No. 31. <i>Kensal Green Cemetery</i> .
34.) <i>Charing Cross Road</i> , <i>Oxford St.</i> , <i>Tottenham Court Road</i> , <i>Hampstead Road</i> , <i>Camden High St.</i> , <i>Kentish Town Road</i> , <i>Fortess Road</i> , <i>Junction Road</i> , <i>Archway Tavern</i> (beyond Pl. B, 21).	<i>National Gallery</i> , <i>National Portrait Gallery</i> , <i>Zoological Gardens</i> .
35.) To <i>High Road</i> , <i>Kilburn</i> (corner of <i>Palmerston Road</i> , Pl. B, 2), see No. 31.	See No. 31.
36.) To <i>Edgware Road</i> , see No. 31. Then <i>Harrow Road</i> , and thence to <i>Malvern Road</i> (Pl. B, 3), see No. 28.	See No. 31.

From *Charing Cross* to: —

<i>Old Kent Road</i> , Nos. 83, 87.	<i>St. John's Wood</i> , Nos. 26, 65, 83.	<i>Walham Green</i> , No. 10.
<i>Oxford Circus</i> or <i>St.</i> , Nos. 24, 26, 27, 38, 50, 53, etc.	<i>St. Pancras Station</i> , No. 78.	<i>Waterloo</i> , Nos. 62, 64, 65, 75.
<i>Paddington</i> , Nos. 21, 33.	<i>Shoreditch</i> Nos. 5, 48.	<i>West Kensington</i> , Nos. 15, 27.
<i>Peckham</i> , No. 56.	<i>Stoke Newington</i> , No. 49.	<i>Westminster</i> , Nos. 5, 16, 52, 54, 55.
<i>Piccadilly Circus</i> , Nos. 6, 20, 21, 56, etc.	<i>Tufnell Park</i> , No. 50.	<i>Wormwood Scrubs</i> , No. 29.
<i>Putney</i> , No. 10.	<i>Victoria</i> , Nos. 38, 39, 41.	

d. From Victoria Station (Pl. R, 21)

Termini	Name	Colour	Time	Fare
37. Victoria-Bayswater.	Victoria Station	Red	Every 5 min.	1d.-3d.
38. Victoria-Camden Road.	Camden Town	Yellow	Every 10 min.	1d.-4d.
39. Victoria-Chalk Farm.	Adelaide	Yellow	Every 8 min.	1d.-3d.
40. Victoria-Chelsea Bridge.	—	Brown	Every 5-8 min.	1d.
41. Victoria-Holloway Road.	Camden Town	Yellow	Every 7-8 min.	1d.-5d.
42. Victoria-Hornsey.	Favorite	Dark Green	Every 10-12 min.	1d.-6d.
43. Victoria-Hornsey.	Holloway	Dark Green	Every 9-10 min.	1d.-5d.
44. Victoria-Kentish Town.	Camden Town	Yellow	Every 8 min.	1d.-4d.
45. Victoria-Kilburn.	Victoria Station	Red	Every 6 min.	1d.-4d.
46. Victoria-King's Cross.	—	Light Green	Every 2 min.	1d.-3d.
47. Victoria-Oxford Circus.	Royal Blue	Blue	Every 6 min.	1d.-2d.
48. Victoria-Shoreditch.	Victoria and Liverpool St.	Brown	Every 5-6 min.	1d.-3d.
49. Victoria-Stoke Newington.	Favorite	Dark Green	Every 5-6 min.	1d.-6d.
50. Victoria-Tufnell Park.	Camden Town	Yellow	Every 10 min.	1d.-4d.
51. Victoria-West Kilburn.	—	Red	Every 8-10 min.	1d.-5d.
52. Westminster-Euston Station.	L. & N.W. Railway 'Bus	—	irreg. intervals.	1d.-3d.

nd Westminster (Pl. R, 25).

Route	Points of interest on route
7.) Grosvenor Place, Hamilton Place, Park Lane, Edgware Road, Praed St., Eastbourne Terrace, Bishop's Road, 'Royal Oak' (Pl. R, 7).	Hyde Park, Green Park.
8.) Victoria St., Westminster, Whitehall, Charing Cross, St. Martin's Lane, Oxford St., Tottenham Court Road, Hampstead Road, High St., Camden Town, Camden Road, Brecknock Arms (Pl. B, 25).	Westminster Abbey, Houses of Parliament, Nat. Gallery, Nat. Portr. Gallery, Regent's Park, Zoological Gardens.
9.) Viâ Westminster to High St., Camden Town, see No. 38. Then Chalk Farm Road, 'Adelaide Tavern' (Pl. B, 18).	See No. 38.
10.) Buckingham Palace Road, Commercial Road, Chelsea Bridge (Pl. G, 18).	For Battersea Park.
1.) Viâ Westminster to Charing Cross, see No. 38. Thence to Hampstead Road, see No. 34. Then Camden Town, Camden Road (Pl. B, 25), Parkhurst Road, Holloway Road.	See No. 38.
2.) Viâ Westminster to Charing Cross, see No. 33. Then Strand, Fleet St., Chancery Lane, Gray's Inn Road, Rosebery Avenue, 'Angel', Islington, Upper St., Holloway Road, Seven Sisters' Road. Thence viâ Tollington Park and Stroud Green Road to 'Stapleton Hall Tavern'; or viâ Hornsey Road to Hornsey Rise.	See No. 38. Law Courts, Temple, Agricultural Hall.
3.) Grosvenor Place, Piccadilly, Piccadilly Circus, Oxford Circus, Portland Place, Euston Road, King's Cross, 'Angel', Islington, and thence as No. 42 to Tollington Park.	Green Park, Burlington House, St. James's Hall, Regent's Park.
4.) To Chalk Farm Road, see No. 39. Then Ferdinand St., Malden Road, Lismore Road. [See also No. 50.]	See No. 39.
5.) To Edgware Road, see No. 37. Then Maida Vale, High Road, Kilburn (Palmerston Road; Pl. B, 2).	See No. 37.
6.) To Piccadilly Circus, see No. 43. Then Coventry St., Leicester Square, Long Acre, Great and Little Queen St., Southampton Row, Guilford St., Judd St., King's Cross Station (Pl. B, 32).	Green Park, Hyde Park, Burlington House, St. James's Hall, Foundling Hospital.
7.) Grosvenor Place, Piccadilly, Old and New Bond St., Oxford St., Oxford Circus (Pl. R, 23).	Green Park, Hyde Park, Burlington House, Grosvenor Gallery.
8.) To Liverpool St., see No. 5. Then Bishopsgate Street, Shoreditch High St. (Pl. B, 44).	See No. 5.
9.) Viâ Westminster to Islington ('Angel'), see No. 42. Then Essex Road, Newington Green Road, Albion Road (Pl. B, 41), Stoke Newington.	See Nos. 38, 42.
10.) Viâ Westminster to Camden Town, see No. 38. Then Kentish Town Road, Fortess Road, Boston Tavern (beyond Pl. B, 21).	See No. 38.
1.) To Edgware Road, see No. 37. Then Harrow Road, and thence to Mulvern Road (Pl. B, 3), see No. 28.	Hyde Park, Green Park.
2.) Bridge St., Westminster, Whitehall, Charing Cross, Charing Cross Road, Oxford St., Tottenham Court Road, Euston Road, Euston Station (Pl. B, 28).	Westminster Abbey, Houses of Parliament, Nat. Gallery, Nat. Portrait Gallery, British Museum.

From Victoria Station to: —

Baker St., No. 61.

Camberwell, No. 61.

Camden Town, Nos. 41, 39, 50.

Chalk Farm, No. 39.

Charing Cross, Nos. 38, 39, 41, etc.

Fulham, No. 5.

From Westminster to: —

Baker St., Nos. 62, 65, 83.

Brixton, No. 54.

Camberwell, Nos. 56, 65, 83.

Camden Town, Nos. 41, 39, 50.

Charing Cross, Nos. 5, 16,

52, 54, 55, etc.

City, Nos. 5, 16.

Fulham, No. 5.

Hammersmith, No. 32.

Islington, Nos. 42, 43, 49.

Kennington, Nos. 54, 55.

e. From Oxford Circus (Pl. R, 23)

Termini	Name	Colour	Time	Fare
53. Oxford Circus-Bow Church.	—	Dark Green	Every 8 min.	1d.-4d.
54. Oxford Circus-Brixton Church.	Brixton	Light Green	Every 5 min.	1/2d.-4d.
55. Oxford Circus-Kennington.	Kennington	Red	Every 5-6 min.	1d.-3d.
56. Oxford Circus-Peckham.	Times	Light Green	Every 1/4 hr.	1d.-4d.
57. Oxford St.-Acton or Ealing.	Ealing	Red	Every 1/4 hr.	1d.-7d.
58. Gower Street-Edgware Road.	—	Blue & white (with red umbrella)	Every 5 min.	1d.-2d.

From Oxford Circus or Oxford St. to: —

Baker St., Nos. 26, 30, 65, 83.

Barnsbury, No. 80.

Bayswater, Nos. 1, 8, 13, 19.

Burdett Road, No. 1.

Camberwell, Nos. 64, 65, 83.

Camden Road, No. 38.

Camden Town, Nos. 34, 38,

44, 50, 64, 75, 87, etc.

Chalk Farm, Nos. 39, 82.

Charing Cross, Nos. 24, 53,

64, 83, etc.

City, Nos. 1, 7, 8, 13, 19,

24, etc.

Cricklewood, No. 31.

Fulham, No. 21.

Hammersmith, No. 80.

Hampstead, Nos. 82, 39.

Harlesden, No. 33.

Highbury, Nos. 94, 95, 96.

Highgate, No. 34.

Holloway, Nos. 41, 43, 88.

Hornsey, No. 43.

Islington, Nos. 43, 91, 94,

95, 96.

f. From Piccadilly

59. Piccadilly Circus-Baker St.	—	Chocolate (with red umbrella)	Every 5 min.	1d.
60. Piccadilly Circus-Blackwall.	Blackwall	Blue	Every 7 min.	1d.-4d.

from Victoria Station to: —

<i>Hammersmith</i> , No. 32.	<i>Oxford Circus</i> , Nos. 38, 41,	<i>Piccadilly Circus</i> , Nos. 43,
<i>Islington</i> , Nos. 42, 43, 49.	44, 50, 54, etc.	46.
<i>Liverpool St.</i> , No. 5.	<i>Paddington</i> , No. 37.	

from Westminster to: —

<i>Oxford Circus</i> , Nos. 38, 41,	<i>Piccadilly Circus</i> , Nos. 43,	<i>St. John's Wood</i> , Nos. 65,
44, 50, 54, etc.	54, 62, 65.	83.
<i>Peckham</i> , No. 56.	<i>Pimlico</i> , No. 61.	<i>Waterloo Station</i> , No. 62.

Oxford St. (Tottenham Court Road; Pl. B, 27).

Route	Points of interest on route
3.) To Cannon St., see No. 24. Then Queen Victoria St., Crahall, Aldgate, Whitechapel Road, Mile End Road, Bow Road, <i>Bow Church</i> (Pl. B, 68).	See No. 24. Mansion House, Bank, Exchange, People's Palace.
4.) Regent St., <i>Piccadilly Circus</i> , Pall Mall, <i>Charing Cross</i> , Whitehall, <i>Westminster</i> , Westminster Bridge Road, Kennington Road, Kennington Park Road, Brixton Road (Pl. G, 31, 32).	St. James's Hall, National Gallery, N. t. Portrait Gallery, Westminster Abbey, Houses of Parliament, Kennington Oval.
5.) Same route as No. 54 to <i>Kennington Road</i> (Pl. G, 33, 34).	See No. 54.
6.) To Westminster Bridge Road, see No. 54. Then St. George's Road, ' <i>Elephant & Castle</i> ', Walworth Road, Camberwell Road, Peckham Road, <i>Rye Lane</i> (Pl. G, 48).	See No. 54.
7.) <i>Oxford Circus</i> , Uxbridge Road, Shepherd's Bush, Acton Vale, High St., Acton; thence to <i>Ealing Broadway</i> .	Hyde Park, Kensington Gardens.
8.) Euston Road, Tottenham Court Road, <i>Oxford Circus</i> , Oxford St., <i>Edgware Road Station</i> (Pl. B, 16).	Hyde Park.

from Oxford Circus or Oxford St. to: —

<i>Kensal Green</i> , No. 23.	<i>Paddington</i> , Nos. 8, 24, 29,	<i>Walham Green</i> , Nos. 91, 96.
<i>Kentish Town</i> , Nos. 34, 44, 50.	33.	<i>Waterloo</i> , Nos. 64, 75, 87.
<i>Kilburn</i> , Nos. 7, 31, 35.	<i>Peckham</i> , No. 56.	<i>W. Kensington</i> , Nos. 27, 83.
<i>Ladbroke Grove</i> , Nos. 19, 24,	<i>Putney</i> , No. 95.	<i>Westminster</i> , Nos. 33, 41,
<i>Lancaster Road</i> , No. 8.	<i>St. John's Wood</i> , Nos. 26,	44, 50, 54, etc.
<i>London Bridge</i> , Nos. 24, 26,	65, 83.	<i>W. Kilburn</i> , Nos. 28, 36.
21, etc.	<i>Shepherd's Bush</i> , Nos. 1, 13.	<i>Wormwood Scrubs</i> , No. 29.
<i>Old Kent Road</i> , Nos. 83, 87.	<i>Shoreditch</i> , No. 19.	

circus (Pl. B, 26).

9.) <i>Piccadilly</i> , Bond St., Oxford St., Orchard St., <i>Baker St.</i> (Pl. B, 20). [See also Nos. 62, 65, 83.]	Burlington House, Grosvenor Gallery, Madame Tussaud's.
10.) To Cannon St., see No. 24. Thence to Whitechapel Road, see No. 53. Then Commercial Road, East India Dock Road, ' <i>Aberfeldy Tavern</i> ' (Pl. B, 71).	See No. 24. E. & W. India Docks.

From Piccadilly Circus to: -

Barnsbury, No. 80.*Bow*, No. 53.*Brixton*, No. 54.*Camberwell*, Nos. 56, 64, 65.*Camden Town*, Nos. 64, 75, 87.*Charing Cross*, Nos. 6, 10, 15, 21, 27, etc.*Chelsea*, No. 20.*City*, Nos. 6, 10, 15, 20, etc.*Cricklewood*, No. 31.*Fulham*, No. 21.*Hackney*, No. 20.*Hammersmith*, Nos. 6, 32, 30.*Harlesden Green*, No. 31.*Highbury*, Nos. 94, 95, 96.*Holloway*, Nos. 43, 88.*Hornsey*, No. 43.*Islington*, Nos. 43, 91, 94, 95, 96.

g. From Baker St.

Termini	Name	Colour	Time	Fare
61. Baker St.-Pimlico.	—	Chocolate	Every 5 min.	1d.-3d.
62. Baker St.-Waterloo Station.	—	Chocolate	Every 4-5 min.	1d.-3d.
63. Paddington - Kennington.	King's Cross	Light Green	Every 7 min.	1d.-5d.

From Baker Street Station to: -

Camberwell ('Elephant & Castle'), Nos. 63, 65, 83.*Charing Cross*, Nos. 26, 30, 62, 65, 83.*City*, Nos. 26, 63.*Islington*, Nos. 92, 93.*Kennington*, No. 63.*King's Cross*, Nos. 63, 92, 93.*London Bridge*, No. 26.

h. From Camberwell (Pl. G, 38, 39)

64. Camberwell Gate-Camden Town.	Waterloo	Dark Blue	Every 6-7 min.	1d.-4d.
65. Camberwell Gate-St. John's Wood.	Atlas	Light Green	Every 8-10 min.	1d.-5d.
66. Camberwell Gate-Shoreditch.	Hackney Road	Orange	Every 5-6 min.	1d.-2d.
67. Camberwell Green-Clapham.	—	Green	Every 10 min.	1d.-2d.
68. Camberwell Green-King's Cross.	Waterloo	Dark Blue	Every 4-5 min.	1d.-3d.
69. 'Elephant & Castle'-Clapton.	Clapton	Dark Green	Every 8 min.	1d.-4d.

From Piccadilly Circus to: —

<i>Kennington</i> , Nos. 54, 55.	<i>Old Kent Road</i> , Nos. 83, 87.	<i>Walham Green</i> , Nos. 10, 91,
<i>Kilburn</i> , Nos. 31, 35.	<i>Paddington</i> , Nos. 24, 33.	96.
<i>King's Cross</i> , Nos. 46, 80,	<i>Peckham</i> , No. 56.	<i>Waterloo</i> , Nos. 62, 64, 75,
88, 91.	<i>Putney</i> , Nos. 10, 95.	87.
<i>Ladbroke Grove</i> , Nos. 24, 29.	<i>St. John's Wood</i> , Nos. 65, 83.	<i>West Kensington</i> , Nos. 15,
<i>London Bridge</i> , Nos. 21, 24,	<i>Victoria & Westminster</i> ,	27, 88.
27.	Nos. 43, 54, 62, 83, etc.	<i>West Kilburn</i> , No. 36.

Station (Pl. R, 20).

Route	Points of interest on route
61.) Baker St., Orchard St., N. & S. Audley St., Grosvenor Square, Hamilton Place, Grosvenor Place, <i>Victoria Station</i> , Buckingham Palace Road, <i>Ebury Bridge</i> (Pl. G, 17).	Madame Tussaud's, Hyde Park, Green Park.
62.) Baker St., Orchard St., Oxford St., Bond St., <i>Piccadilly Circus</i> , Pall Mall, <i>Charing Cross</i> , Whitehall, <i>Westminster</i> , Westminster Bridge, York Road, <i>Waterloo Station</i> (Pl. R, 34).	Madame Tussaud's, Grosvenor Gallery, Burlington House, Nat. Gallery, Nat. Portrait Gallery, Westminster Abbey, Houses of Parliament.
63.) <i>Praed St.</i> (Pl. R, 11), Chapel St., Marylebone Road, <i>Baker St. Station</i> , Euston Road, King's Cross, Gray's Inn Road, Holborn, St. Andrew St., Ludgate Circus, Blackfriars Bridge & Road, ' <i>Elephant & Castle</i> ', <i>Kennington Park Road</i> (Pl. G, 34).	Madame Tussaud's, St. Paul's, Kennington Oval.

From Baker Street Station to: —

<i>Oxford Circus</i> , Nos. 26, 30,	<i>St. John's Wood</i> , Nos. 26,	<i>Walham Green</i> , No. 92.
65, 83.	65, 83.	<i>West Kensington</i> , No. 93.
<i>Piccadilly Circus</i> , Nos. *59,	<i>Victoria</i> , No. 61.	<i>Westminster</i> , Nos. 62, 83.
62, 65, 83.		

and '*Elephant & Castle*' (Pl. G, 33, 37).

64.) Walworth Road, ' <i>Elephant & Castle</i> ', London Road, <i>Waterloo Station</i> , Waterloo Bridge, Strand, <i>Charing Cross</i> , Pall Mall, <i>Piccadilly Circus</i> , <i>Oxford Circus</i> , Regent St., Great Portland St., Albany St., Park St., ' <i>Britannia</i> ' (Pl. B, 22). [See also No. 87.]	Nat. Gallery, Nat. Portrait Gallery, St. James's Hall, Queen's Hall, Regent's Park, Zoological Gardens.
65.) Walworth Road, ' <i>Elephant & Castle</i> ', London Road, Westminster Bridge Road. Thence to <i>Oxford Circus</i> , see No. 54; and thence to <i>Swiss Cottage</i> (Pl. B, 10), see No. 26. [See also No. 83.]	See Nos. 54, 26.
66.) Walworth Road, ' <i>Elephant & Castle</i> ', Borough High St., <i>London Bridge</i> , Gracechurch St., Bishopsgate St., Shoreditch, Hackney Road, <i>Shoreditch Church</i> .	Monument, Leadenhall Market.
67.) Denmark Hill, Coldharbour Lane, Acre Lane, Clapham Park Road, Clapham Common.	Temple, Law Courts.
68.) To Waterloo Bridge, see No. 64. Then Fleet St., Chancery Lane, Holborn, Gray's Inn Road, <i>King's Cross Station</i> (Pl. B, 31, 32).	
69.) Borough High St., <i>London Bridge</i> , Gracechurch St., Bishopsgate St., Shoreditch, Kingsland Road, Dalston Lane, Pembury Road (Pl. B, 49), Clapton Road, <i>Lea Bridge Road</i> .	Monument, Leadenhall Market.

Termini	Name	Colour	Time	Fare
70. 'Elephant & Castle'- Earl's Court.	—	Green	Every 6-7 min.	1d.-4d.
71. 'Elephant & Castle'- Farringdon Road.	'Elephant & Castle'	Red	Every 3 min.	1d.
72. 'Elephant & Castle'- Islington.	—	Red	Every 4 min.	1d.-2d.
73. 'Elephant & Castle'- Kentish Town.	King's Cross	Light Green	Every 8 min.	1d.-3d.
74. 'Elephant & Castle'- Stamford Hill.	Stamford Hill	Light Green	Every 4-5 min.	1d.-4d.

From Camberwell to: —

Baker St., Nos. 63, 65, 83. *City*, Nos. 2, 3, 63, 68, etc. *London Bridge*, Nos. 2, 3,
Charing Cross, Nos. 56, 64, *Kemington*, Nos. 63, 70. 69, 72.
65, 83. } *Oxford Circus*, Nos. 56, 64, 83

i. From Waterloo

*75. Waterloo - Camden Town.	Waterloo Sta- tion	Dark Blue	Every 7 min.	1d.-3d.
76. Waterloo-Euston Station.	L. & N W. Rail. 'Bus	—	irreg. intervals	2d.-3d.
77. Waterloo-King's Cross Station.	Gt. N. Railway 'Bus	—	irreg. intervals	3d.
78. Waterloo-St- Pan- cras.	Midland Railway 'Bus	—	irreg. intervals	2d.-3d.

From Waterloo Station to: — *Baker St.*, No. 62. *Charing Cross*, Nos. 62, 64,
Camberwell, Nos. 64, 68. 75, etc.
} *City*, No. *14.

j. From

*79. Hammersmith- Barnes.	—	Chocolate	Every 20 min.	1d.-3d.
80. Hammersmith- Barnsbury.	Hammersmith	Red	Every 2-3 min.	1d.-5d.
*81. Hammersmith-Ful- ham.	—	White	Every 6-7 min.	1d.

From Hammersmith to: — *Charing Cross*, Nos. 32, *6. *Liverpool St.*, No. *6.
}

Route	Points of interest on route
1.) Lower and Upper Kennington Lane, Vauxhall Bridge, Vauxhall Bridge Road, Buckingham Palace Road, Pimlico Road, Lower Sloane St., Sloane St., Brompton Road, Cromwell Road, <i>Earl's Court</i> (Pl. G, 1).	Kennington Oval, South Kensington Museum, Natural History Museum.
2.) London Road, Blackfriars Bridge Road, Blackfriars Bridge, Ludgate Circus, Farringdon St., <i>Farringdon Road</i> (Pl. R, 36).	St. Paul's, Smithfield.
3.) Porough High St., <i>London Bridge</i> , King William St., Cheapside, Aldersgate St., Goswell Road, <i>'Angel'</i> (Pl. B, 35).	Monument, Mansion House. Bank, Guild Hall, St. Paul's, General Post Office.
4.) To Ludgate Circus, see No. 71. Then St. Bride St., Holborn, Gray's Inn Road, King's Cross, Pancras Road, Great College St., Kentish Town Road, Prince of Wales Road, <i>'Mother Shipton'</i> (Pl. B, 17).	St. Paul's.
5.) To Kingsland Road, see No. 69. Then Stoke Newington Road, <i>Stamford Hill</i> (beyond Pl. B, 45).	Monument, Leadenhall Market.

om Camberwell to: —

<i>Peckham</i> , No. 56.	<i>Pimlico</i> , No. 70.	<i>Victoria</i> or <i>Westminster</i> , Nos. 61, 56, 65.
<i>Piccadilly Circus</i> , Nos. 56, 64, 65.	<i>Shoreditch</i> , No. 69.	<i>Waterloo</i> , Nos. 64, 68.
	<i>Streatham</i> , No. 3.	

ation (Pl. R, 30, 34).

1.) Same Route (reversed) as No. 64. [See also No. 87.]	See No. 64.
2.) Waterloo Bridge, Strand, Chancery Lane, Holborn, Red Lion St., Judd St., <i>Euston Station</i> (Pl. B, 24, 28).	Temple, Law Courts, Foundling Hospital.
3.) Waterloo Bridge, Strand, <i>Charing Cross</i> , St. Martin's Lane, Long Acre, Great Queen St., Southampton Row, Russell Square, Judd St., <i>King's Cross Station</i> (Pl. B, 31, 32).	Nat. Gallery, Nat. Portrait Gallery. Foundling Hospital.
4.) Same Route as No. 77. <i>St. Pancras Station</i> (Pl. B, 28).	See No. 77.

om Waterloo Station to: —	<i>Oxford Circus</i> , Nos. 64, 75, 87.	<i>Piccadilly Circus</i> , Nos. 62, 64, 75, 87.
	<i>King's Cross</i> , No. 68.	<i>Westminster</i> , No. 62.

ammersmith.

1.) Broadway, Bridge Road, Hammersmith Bridge, Castlenau, Upper Bridge Road, <i>Barnes</i> .	
2.) Broadway, Hammersmith Road, Kensington Road (Pl. R, 1), Knightsbridge, Piccadilly, <i>Piccadilly Circus</i> , Shaftesbury Avenue, Charing Cross Road, <i>Oxford St.</i> , Tottenham Court Road, King's Cross, Caledonian Road, <i>'Pocock Arms'</i> (Pl. B, 30).	Kensington Gardens, Imperial Institute, Hyde Park. Green Park, Burlington House.
3.) Broadway, Queen St., Fulham Palace Road, Lillie Road, <i>Dawes Road</i> (Pl. G, 3).	

om Hammersmith to: —	<i>Oxford Circus</i> , No. 80.	<i>Piccadilly Circus</i> , Nos. 80, 86, 32.
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k. From Hampstead, Highgate.

Termini	Name	Colour	Time	Fare
82. Hampstead-Oxford Street.	Hampstead	Yellow	Every 12-15 min.	1d.-4d.
83. St. John's Wood-Old Kent Road.	Atlas	Light Green	Every 8-10 min.	1d.-5d.
84. Kilburn-Fulham Road.	Kilburn	Light Blue	Every 4-5 min.	1d.-4d.
85. Kilburn-Harlesden.	—	Light Green	Every 25 min.	1d.-4d.

From Hampstead (Chalk Farm) to: —

Charing Cross, Nos. 39, 44.
Oxford Circus, Nos. 39, 82.

From Highgate to: —

Charing Cross, No. 34. } *Islington*, No. 23.

From St. John's Wood to: —

Baker Street, Nos. 6, 65, 83. } *Charing Cross*, Nos. 26, 65. } *London Bridge*, No. 26.
Camberwell, Nos. 63, 65, 83. } 83.

From Kilburn (or West Kilburn) to: —

Charing Cross, Nos. 31, 35, } *City*, No. 7. } *London Bridge*, No. 28.
36. }

l. From Camden Town.

86. Camden Town-Bayswater.	—	Chocolate	Every 12-15 min.	1d.-4d.
87. Camden Town-Old Kent Road.	Waterloo	Dark Blue	Every 6-7 min.	1d.-4d.
88. Holloway-West Kensington.	Favorite	Blue	Every 6-8 min.	1d.-6d.

From Camden Town to: —

Charing Cross, Nos. 38, 39, } *'Elephant & Castle'* No. 64. } *Oxford Circus*, Nos. 34, 38,
41, 44, 50, 55, etc. } 41, 50, 64, etc.

From Kentish Town (Pl. B, 17, 21) to: —

Charing Cross, Nos. 34, 44, } *City*, No. 73.
50. } *'Elephant & Castle'*, No. 73.

St. John's Wood, and Kilburn.

Route	Points of interest on route
2.) <i>High St.</i> (beyond Pl. B, 13), <i>Haverstock Hill</i> , <i>Chalk Farm Road</i> , <i>Camden Town</i> , <i>Hampstead Road</i> , <i>Tottenham Court Road</i> , <i>Oxford St.</i> , <i>St. Giles' Church</i> (Pl. B, 27).	<i>Hampstead Heath</i> , <i>Regent's Park</i> , <i>Zoological Gardens</i> .
3.) ' <i>Swiss Cottage</i> ' (Pl. B, 10). Thence to <i>Oxford Circus</i> , see No. 26. Thence to <i>Westminster Bridge Road</i> , see No. 54. Then <i>London Road</i> , ' <i>Elephant & Castle</i> ', <i>Old Kent Road</i> .	See Nos. 26, 54.
4.) <i>Priory Road</i> (Pl. B, 6), <i>Kilburn High Road</i> , <i>Cambridge Road</i> , <i>Walterton Road</i> , <i>Great Western Road</i> , <i>Richmond Road</i> , <i>Pembroke Villas</i> , <i>Notting Hill</i> , <i>Church St.</i> , <i>Kensington High St.</i> , <i>Earl's Court Road</i> , <i>Redcliffe Gardens</i> , <i>Fulham Road</i> (<i>Redcliffe Arms</i> ; Pl. G, 6).	
5.) <i>High Road</i> , <i>Palmerston Road</i> (Pl. B, 2), <i>Christ Church Road</i> , <i>Willesden Lane</i> , <i>High Road Willesden</i> , <i>Craven Park</i> , <i>Harrow Road</i> , <i>Harlesden</i> .	

from <i>Hampstead</i> (<i>Chalk Farm</i>) to: —	<i>Victoria and Westminster</i> , Nos. 39, 44.
from <i>Highgate</i> to: —	<i>London Bridge</i> , No. 22. { <i>Oxford St.</i> , No. 34.
from <i>St. John's Wood</i> to: —	
<i>Oxford Circus</i> , Nos. 26, 65, 83. {	<i>Piccadilly Circus</i> , Nos. 65, 83. { <i>Westminster</i> , Nos. 65, 83.
from <i>Kilburn</i> (or <i>West Kilburn</i>) to: —	
<i>Oxford Circus</i> , Nos. 7, 28, 31, 35, 36. {	<i>Piccadilly Circus</i> , Nos. 31, 35, 36. { <i>Victoria</i> , Nos. 45, 51.

Kentish Town, & Holloway.

6.) ' <i>Eagle</i> ', <i>Camden Road</i> (Pl. B, 26), <i>Park St.</i> , <i>Regent's Park Road</i> , <i>Albert Road</i> , <i>St. John's Wood Road</i> , <i>Clifton Gardens</i> , <i>Warwick Road</i> , <i>Harrow Road</i> , <i>Porchester Road</i> , <i>Queen's Road</i> , <i>Uxbridge Road</i> (Pl. R, 7).	<i>Regent's Park</i> , <i>Zoological Gardens</i> , <i>Lord's Cricket Ground</i> , <i>Kensington Gardens</i> .
7.) Same Route (reversed) as No. 64 to ' <i>Elephant & Castle</i> '. Then <i>New and Old Kent Road</i> .	See No. 64.
8.) <i>Seven Sisters' Road</i> , <i>Holloway Road</i> (Pl. B, 33), <i>Caledonian Road</i> , <i>King's Cross</i> , <i>Great Portland St.</i> , <i>Regent St.</i> , <i>Oxford Circus</i> , <i>Piccadilly Circus</i> , <i>Piccadilly</i> , <i>Knightsbridge</i> , <i>Brompton Road</i> . Thence to <i>West Kensington</i> , see No. 15.	<i>Burlington House</i> , <i>Hyde Park</i> , <i>Imperial Institute</i> .

from <i>Camden Town</i> to: —	
<i>Piccadilly Circus</i> , Nos. 64, 75, 87. {	<i>Victoria and Westminster</i> , Nos. 39, 41, 50. { <i>Waterloo Station</i> , No. 64.
from <i>Kentish Town</i> (Pl. B, 17, 21) to: —	
<i>Oxford Circus</i> , Nos. 31, 44, 50. {	<i>Victoria and Westminster</i> , Nos. 44, 50. {

m. From Islington.

Termini	Name	Colour	Time	Fare
89. Islington-Holborn Viaduct.	—	Red	Every 5 min.	1d.
90. Islington-Old Kent Road.	—	Dark Green	Every 6 min.	1d.-4d.
91. Islington-Walham Green.	—	Blue	Every 4-5 min.	1d.-5d.
92. Islington-Walham Green.	—	Blue	Every 10 min.	1d.-6d.
93. Islington-West Kensington.	—	Blue	Every 10 & 20 min.	1d.-6d.
94. Highbury - Piccadilly.	—	Light Green	Every 9 min.	1d.-3d.
95. Highbury-Putney.	—	Light Blue	Every 16 min.	1d.-6d.
96. Highbury-Walham Green.	—	Blue	Every 10 min.	1d.-6d.
97. Barnsbury - Kennington Park.	Islington	Chocolate	Every 7 min.	1d.-4d.

From Islington to: —

Baker St., Nos. 92, 93.*Charing Cross*, Nos. 42, 49.

City, Nos. 22, 72, 90, 97.
'Elephant & Castle', No. 72.
Hornsey, Nos. 42, 43.

London Bridge, Nos. 22, 72, 90.

n. Suburban

Termini	Colour	Time	Fare
98. Acton-Hanwell.	Red	Every 1/2 hr.	1d.-4d.
99. Blackheath-Eltham.	Dark Green	Every hr.	3d. & 6d.
100. Blackheath-Shooters' Hill.	Light Green	irreg.	3d.
101. Blackheath-Vanbrugh Park.	Red	Every 1/2 hr.	3d.
102. Beckenham-Catford.	Light Green	Every 1/2 hr.	2d.-4d.
103. Brixton-West Norwood.	Green	Every 1/4 hr.	1d.-3d.
104. Chelsea-Knightsbridge.	Red	Every 7-10 min.	1d.-4d.
105. Clapham-Putney.	Light Green	Every 1/4 hr.	1d.-4d.
106. Clapham Junction-Knightsbridge.	Light Blue	Every 7 or 8 min.	1d.-3d.
107. Clapham Jet.-Mentholme Road.	Green	Every 12 min.	1d.

Highbury, & Barnsbury.

Route	Points of interest on route
9.) 'Angel' (Pl. B, 35), St. John's Street Road, West Smithfield, Giltspur St., <i>Holborn Viaduct</i> (Pl. R, 35).	Smithfield.
0.) 'Three Brewers', <i>Essex Road</i> (Pl. B, 38), New North Road, City Road, Finsbury Square, Moorgate St., <i>London Bridge</i> , Borough High St., Great Dover St., <i>Old Kent Road</i> (' <i>Shard Arms</i> ').	Bank, Exchange, Mansion House, Monument.
1.) 'Angel' (Pl. B, 35), King's Cross. Thence to Brompton Road, see No. 88. Then Old Brompton Road, Fulham Road, <i>Walham Green</i> (Pl. G, 3).	See No. 88.
2.) 'Hare & Hounds', <i>Upper St.</i> (Pl. B, 34), 'Angel', Pentonville Road, King's Cross, <i>Baker St.</i> , Orchard St., Oxford St., Park Lane, Knightsbridge, Brompton Road, Fulham Road, <i>Walham Green</i> (Pl. G, 3).	Hyde Park, South Kensington Museum, Natural History Museum.
3.) To Thurlow Road, see No. 92. Then Old Brompton Road, Lillie Road, <i>North End Road</i> .	Hyde Park.
4.) <i>Highbury Barn</i> (beyond Pl. B, 37), Highbury Grove, Upper St., 'Angel', <i>Islington</i> , St. John's Street Road, Rosebery Avenue, Theobald's Road, <i>Oxford St.</i> , Charing Cross Road, <i>Piccadilly Circus</i> (Pl. R, 26).	Agricultural Hall, St. James's Hall.
5.) To <i>Piccadilly Circus</i> , see No. 94. Then Piccadilly, Knightsbridge, Sloane St., King's Road, Chelsea, Parson's Green, Hurlingham Lane, <i>Putney Bridge</i> .	See No. 94. Burlington House, Hyde Park.
6.) To Knightsbridge, see Nos. 94, 95. Thence to <i>Walham Green</i> , see No. 92.	See Nos. 94, 95, 92.
7.) <i>Offord Road</i> (Pl. B, 30), Thornhill Road, Richmond Road, Liverpool Road, 'Angel', <i>Islington</i> , Goswell Road, Aldersgate St., Ludgate Circus, Blackfriars Bridge, <i>Kennington Park Road</i> (Pl. G, 34).	Agricultural Hall, St. Paul's.

from Islington to: —

<i>Oxford Circus</i> , Nos. 43, 91, 94-96.	{ <i>Piccadilly Circus</i> , Nos. 43, 91, 94-96.	{ <i>Victoria & Westminster</i> , Nos. 42, 43, 49.
	{ <i>Putney</i> , No. 95.	{

Omnibus Lines.

Termini	Colour	Time	Fare
08. Crystal Palace-Norwood.	Green	Every hr.	3d.-4d.
09. Finsbury Park-Stoke Newington.	Brown	Every 1/4 hr.	1d.-2d.
10. Lee Green-Grove Park.	Light Green	Every hr.	2d.-4d.
11. Lee Green-New Cross.	Light Green	Every 7 min.	1d.-2d.
12. Peckham-East Dulwich.	Light Green	Every 8 min.	1d.-2d.
13. Peckham-Forest Hill.	Green	Every 1/4 hr.	1d.-2d.
14. Peckham-Lordship Lane.	Light Green	Every 20 min.	1d. 3d.
15. Peckham-Old Kent Road.	Light Green	Every 7 min.	1d
16. Shepherd's Bush-Wandsworth.	Blue	Every 1/4 hr.	1d.-4d.

10. Railways.

The following are the chief Terminal Railway Stations in London, besides which there are about 300 small stations for local and suburban traffic. On the left (N.) bank of the Thames are the following:—

I. **Euston Square Station** (Pl. B, 24, 28), the terminus of the LONDON AND NORTH WESTERN RAILWAY, Euston Square, near Euston Road and Tottenham Court Road. An additional station has been opened a little to the W. Trains for *Rugby, Crewe, Chester, Bangor, Holyhead* (whence steamers to Ireland); *Birmingham, Shrewsbury; Stafford, Leicester, Derby, Nottingham, Lincoln, Leeds, Hull; Liverpool, Manchester; Carlisle, Glasgow, Edinburgh*, etc. Suburban trains to *Chalk Farm, Loudoun Road, Kilburn & Maida Vale, Willesden Junction, Harrow, Pinner, and Watford*.

II. **St. Pancras Station** (Pl. B, 28). Euston Road, to the W. of King's Cross Station, the terminus of the MIDLAND RAILWAY. Trains for *Bedford, Leicester, Nottingham, Derby, Manchester, Liverpool, Blackburn, Chesterfield, Sheffield, Hull, York, Leeds, Bradford, Newcastle; Glasgow, Edinburgh*, etc. Suburban trains for *Camden Road, Kentish Town, Haverstock Hill, Hendon, South Tottenham, Walthamstow, Leytonstone, Southend*, etc.

III. **King's Cross Station** (Pl. B, 31, 32), Euston Road, terminus of the GREAT NORTHERN RAILWAY. Trains for the N. and N.E.: *York, Newcastle, Edinburgh; Hull, Leeds, Sheffield, Manchester, Liverpool; Cambridge, Luton, Hertford, Lincoln*. Suburban trains to *Holloway, Finsbury Park, Highgate, and Edgware; Hornsey, Barnet, and Enfield*.

IV. **Paddington Station** (Pl. R, 11, 12), terminus of the GREAT WESTERN RAILWAY for the W. and S.W. of England (trains start from the W. side of the station). Trains to *Windsor, Reading, Cheltenham, Gloucester, Bath, Bristol, Exeter; Plymouth, Falmouth; Newport, Cardiff, Swansea, New Milford; Oxford, Leamington, Warwick, Stratford-on-Avon, Birmingham, Wolverhampton, Shrewsbury, Chester, Liverpool, Manchester*, etc. Local trains to *Acton, Ealing, Brentford, Uxbridge; Staines; Maidenhead, Great Marlow; Henley; Aylesbury*, etc.

V. **Liverpool Street Station** (Pl. R, 44; III), near Bishopsgate Street, terminus of the GREAT EASTERN RAILWAY (18 platforms, 20 lines, nearly 1000 trains per day). Trains to *Southend, Chelmsford, Colchester, Harwich, Ipswich, Norwich, Cromer, Lowestoft, Yarmouth; Cambridge, Ely, Lynn, Wisbech, Peterborough, Lincoln, Doncaster, York*, etc. Suburban trains to *Bethnal Green, Hackney, Clapton, Old Ford, Stratford, Enfield, Cheshunt, Palace Gates, Walthamstow, Epping Forest, Ilford, Romford, Loughton, Ongar, Woolwich, Victoria and Albert Docks, New Cross, Croydon, Brixbourne, Hertford*, etc.

VI. Charing Cross Station (Pl. R, 26, 30; IV), on the site of Old Hungerford Market, close to Trafalgar Square, terminus of the **SOUTH EASTERN RAILWAY** to *Chislehurst, Sevenoaks, Tunbridge Wells, Ramsgate, Margate, Folkestone, Dover, Hastings, Greenwich* viâ *London Bridge Station, Spa Road, and Deptford*; *New Cross, Lewisham, Beckenham, Bromley, Blackheath, Woolwich, Gravesend, Rochester, and Maidstone.*

VII. Cannon Street Station (Pl. R, 39; III), near the Bank and St. Paul's Cathedral, City terminus for the same lines as Charing Cross. Trains from Charing Cross to Cannon Street, and *vice versâ*, every 10 minutes.

VIII. Victoria Station (Pl. R, G, 21), the West End terminus of the **LONDON, CHATHAM, AND DOVER RAILWAY**, in Victoria Street, near Buckingham Palace and Westminster. — The following lines issue from this station —

1. The **LONDON, CHATHAM, AND DOVER RAILWAY (MAIN LINE)**, to *Clapham, Brixton, Herne Hill, Dulwich, Sydenham Hill, Beckenham, Bromley, Bickley, Rochester, Chatham, Faversham, Canterbury, Dover, Herne Bay, Margate, Broadstairs, Ramsgate, Sheerness, Deal, Queenborough.*

2. The **CRYSTAL PALACE** branch of the London, Chatham, and Dover Railway; stations, *Clapham, Brixton, Denmark Hill, Peckham Rye, Honor Oak, Lordship Lane, Crystal Palace (High Level Station).*

3. The **METROPOLITAN EXTENSION**, to *Ludgate Hill and Holborn Viaduct Station, viâ Grosvenor Road, Battersea Park, York Road, Wandsworth Road, Clapham and North Stockwell, Brixton and South Stockwell, Loughborough Junction, Camberwell New Road, Walworth Road, Elephant and Castle, and Borough Road*; also through-trains to *King's Cross (G.N.R.)* and *Kentish Town (Mid. Railway).*

4. The **WEST LONDON EXTENSION**, viâ *Battersea, Chelsea, West Brompton, and Kensington (Addison Road)*, to *Ealing and Southall (G.W.R.).*

5. The **BRIGHTON AND SOUTH COAST RAILWAY**, viâ *Clapham Junction* (a most important station for South London, through which 1200 trains pass daily), *Wandsworth Common, Balham, Streatham Hill, West Norwood, Gipsy Hill, and Crystal Palace (Low Level Station)*, to *Norwood Junction* (see p. 56), or by *Clapham Junction, Wandsworth Common, Balham, Streatham Common, Norbury, Thornton Heath, and Selhurst* to *Croydon* (see p. 56). At *Norwood Junction* and *Croydon* the line joins the *London Bridge and Brighton Line.*

6. The **SOUTH LONDON LINE**, viâ *Grosvenor Road, York Road, Wandsworth Road, Clapham Road, Loughborough Junction, Denmark Hill, Peckham Rye, Queen's Road, Old Kent Road, and South Bermondsey, to London Bridge.*

IX. Broad Street Station (Pl. R, 44; III), terminus of the

NORTH LONDON RAILWAY. Trains to *Shoreditch*, *Haggerston*, and *Dalston*, where the line forks. The rails to the W. run to *Mildmay Park*, *Canonbury*, *Islington & Highbury*, *Barnsbury*, *Camden Town*, *Kentish Town*, *Gospel Oak* (for *Highgate*; to *Chingford*, see below), *Hampstead Heath*, *Finchley Road*, *West End Lane*, *Brondesbury*, *Kensal Rise*, *Willesden Junction* (an important station for North London, stopped at by all the express trains of the N.W. railway), *Acton*, *South Acton* (branch to *Hammersmith Broadway*, for *Bedford Park*), *Hammersmith*, *Gunnersbury*, *Kew Bridge*, *Kew Gardens*, *Richmond*, and *Kingston*. The line to the E. goes to *Hackney*, *Homerton*, *Victoria Park*, *Old Ford*, *Bow*, and *Poplar*. Trains also run every $\frac{1}{4}$ hr. from *Broad Street* to *Camden Town* (as above) and *Chalk Farm*, on the L.N.W. railway; and every $\frac{1}{2}$ hr. to *Dalston*, *Highbury*, *Camden Town*, *Kentish Town*; thence as above to *Willesden Junction*, and thence to *St. Quintin Park & W. rmwood Scrubs*, *Uxbridge Road* (for *Shepherd's Bush*), *Kensington* (*Addison Road*), *Earl's Court*, *South Kensington*, and thence by the 'inner circle' (p. 58) to *Mansion House*. — *Gospel Oak* is also the terminus of a line via *Highgate Road*, *Junction Road*, *Upper Holloway*, *Hornsey Road*, *Crutch Hill*, *Harringay Park*, *St. Ann's Road*, *South Tottenham*, *St. James's Street*, *Hoe Street*, *Wood Street*, and *Hale End*, to *Chingford*.

X. Ludgate Hill Station (Pl. R, 35; 11), near *St. Paul's Cathedral* and *Blackfriars Bridge*, City station of the **METROPOLITAN** EXTENSION of the *London, Chatham, and Dover Railway* (p. 55).

XI. Holborn Viaduct Station (Pl. R, 35; 11), *Holborn Viaduct*, City terminus for the main line trains of the *London, Chatham, and Dover Railway*.

XII. St. Paul's Station (Pl. R, 35; 11), *Queen Victoria Street*, a new terminus of the *London, Chatham, and Dover Railway*, for the *Main Line*, *Catford*, and *Crystal Palace* trains.

XIII. Fenchurch Street Station (Pl. R, 43; 111), near the *Bank*, on the S. side of *Fenchurch Street*, terminus of the **BLACKWALL RAILWAY** to *Shadwell*, *Stepney*, *Lincolnhouse*, *West India Docks*, *Poplar*, and *Blackwall*, and of the **TILBURY, GRAVESEND, AND SOUTHBEND RAILWAY**.

XIV. Marylebone Station (Pl. R, 16), the *London terminus* of the **MANCHESTER, SHEFFIELD, AND LINCOLNSHIRE RAILWAY**, is to be opened in 1897.

XV. Baker Street Station (Pl. R, 20), of the *Metropolitan Railway* (p. 54), practically ranks among the *London termini* since the extension of the *St. John's Wood branch* to *Harrow*, *Northwood*, *Rickmansworth*, *Chesham*, and *Aylesbury* (comp. R. 41).

On the right (S.) bank of the *Thames*: —

XVI. London Bridge Station (Pl. R, 42), the terminus of the **BRIGHTON AND SOUTH COAST RAILWAY**, via *New Cross*, *Brockley*, *Honor Oak Park*, *Forest Hill*, *Sydenham* (*Crystal Palace*), *Penge*, *Anerley*, *Norwood Junction* (see p. 55), *Croydon* (where the main

L. B. S. C. line from Victoria joins; see also p. 55), *Purley* (junction for *Caterham*), *Red Hill Junction* (branch to the W. for *Reigate*, *Box Hill*, and *Dorking*; to the E. for *Dover*), *Three Bridges* (for *Arun-del*), and *Hayward's Heath* (junction for *Lewes* and *Newhaven*), to *Brighton*. Also to *Chichester* and *Portsmouth* for the *Isle of Wight*.

XVII. Waterloo Station, Waterloo Road, Lambeth (Pl. R, 30), terminus of the SOUTH WESTERN RAILWAY, consists of three parts —

1. The **NORTHERN** (entrance on the E. and N.E.), for the line to *Reading* by *Vauxhall*, *Queen's Road*, *Clapham Junction*, *Wandsworth*, *Putney*, and *Barnes*. At *Barnes* the line forks; the branch to the right (N.) forms a loop-line via *Chiswick*, *Kew Bridge*, *Brentford*, *Isleworth*, and *Hounslow*, beyond which it rejoins the main line; that to the left (the main line) passes *Mortlake*, *Richmond*, *Twickenham* (branch to *Strawberry Hill*, *Shepperton*, *Teddington*, *Kingston*, and *Combe & Malden*) and *Staines* (junction for *Windsor*).

2. The **CENTRAL** (entrance on the E. and W.), for the main line to *Southampton*, *Bournemouth*, *Weymouth*, *Portsmouth* (*Isle of Wight*), *Salisbury*, *Exeter*, *Plymouth*, *Ilfracombe*, *North Cornwall*, etc.

3. The **SOUTHERN** (same entrances as the Central), for local trains to *Guildford* via *Earlsfield*, *Wimbledon* (an important junction), and *Raynes Park*. At *Raynes Park* a loop-line, to the left, runs via *Epsom* and *Leatherhead*, rejoining the older line at *Effingham Junction*. The latter line proceeds via *Combe-Malden* and *Surbiton*. The trains for *Surbiton*, *Thames Ditton*, and *Hampton Court* also start from the Southern station; and also a service to *Kingston* and *Twickenham* (see above).

[*Waterloo Junction*, adjoining Waterloo terminus on the E., is a distinct station belonging to the South Eastern Railway.]

On all the English lines the first-class passenger is entitled to carry 112*lb.* of luggage free, second-class 80*lb.*, and third-class 60*lb.* The companies, however, rarely make any charge for overweight unless the excess is exorbitant. On all inland routes the traveller should see that his luggage is duly labelled for his destination, and put into the right van, as otherwise the railways are not responsible for its transport. Travellers to the Continent require to book their luggage and obtain a ticket for it, after which it gives them no farther trouble. The railway porters are nominally forbidden to accept gratuities, but it is a common custom to give 2*d.*-6*d.* to the porter who transfers the luggage from the cab to the train or vice versa.

Travellers accustomed to the formalities of Continental railway officials may perhaps consider that in England they are too much left to themselves. Tickets are not invariably checked at the beginning of a journey, and travellers should therefore make sure that they are in the proper compartment. The names of the stations are not always so conspicuous as they should be (especially at night); and the way in which the porters call them out, laying all the stress on the last syllable, is seldom of much assistance. The officials, however, are generally civil in answering questions and giving information. In winter foot-warmers with hot water are usually provided. It is 'good form' for a passenger quitting a railway-carriage where there are other travellers to close the door behind him, and to pull up the window if he has had to let it down.

SMOKING is forbidden in all the carriages except in the compartments marked 'smoking', under a penalty of 40*s.*

Bradshaw's Railway Guide (monthly; 6d.) is the most complete; but numerous others (the *ABC Railway Guide*, etc.), claiming to be easier of reference, are also published. Each of the great railway companies publishes a monthly guide to its own system (price 1-2d.).

Metropolitan or Underground Railways.

An important artery of 'intramural' traffic is afforded by the *Metropolitan* and *Metropolitan District Railways*. These lines, which for the most part run under the houses and streets by means of tunnels, and partly also through cuttings between high walls, form a complete belt (the 'inner circle') round the whole of the inner part of London, while various branch-lines diverge to the outlying suburbs. The Midland, Great Western, Great Northern, and other railways run suburban trains in connection with the Metropolitan lines. Part of the Metropolitan Railway was constructed at a cost of 500,000*l.* per mile. The Underground Railways convey over 110 million passengers annually, or upwards of 2 million per week, at an average rate of about twopence per journey. Over the quadruple part of the line, between Farringdon Street and Moorgate Street, 1400 trains run every week-day. The stations on the underground lines are the following (see Railway Map): —

Mark Lane, for the Tower of London, the Mint, Corn Exchange, Billingsgate, and the Docks.

Aldgate, Houndsditch, corner of Leadenhall and Fenchurch Streets, for Mincing Lane, Whitechapel, Minories, and the East End.

From Aldgate the line is extended to *Aldgate East* and *St. Mary's* (Whitechapel), whence the trains run on to *Shadwell*, *Wapping*, *Rotherhithe*, *Deptford Road*, and *New Cross*, on the East London Railway. Through-trains now run between New Cross and many of the District and Metropolitan stations.

Bishopsgate, near the Liverpool Street (Great Eastern; subway) and Broad Street (North London) stations.

Moorgate Street, close to Finsbury Circus, 5 min. from the Bank, chief station for the City.

Aldersgate Street, Long Lane, near the General Post Office and Smithfield Market (branch-line to the latter, see p. 31); change for Ludgate Hill, Crystal Palace, and London, Chatham, and Dover Railway.

Farringdon Street, in Clerkenwell, $\frac{1}{4}$ M. to the N. of Holborn Viaduct, connected with *Holborn Viaduct* and *Ludgate Hill* stations (see p. 56); trains to and from the latter (London, Chatham, and Dover Railway) every 10 min.

King's Cross, corner of Pentonville Road and Gray's Inn Road, connected with the Great Northern and Midland Railways.

Gower Street, near Euston Square (North Western) Terminus and about $\frac{1}{2}$ M. from the British Museum. Omnibus (2d.) to Edgware Road Station (see below) in connection with the trains.

Portland Road, Park Square, at the S.E. angle of Regent's

Park, $\frac{1}{2}$ M. from the S. entrance of the Zoological Gardens (by the Broad Walk).

Baker Street (comp. p. 56), corner of York Place, another station for the Botanic and Zoological Gardens. A little to the E., in Marylebone Road, is Madame Tussaud's (p. 66). Railway omnibuses to Oxford Circus (1d.), Piccadilly Circus (1d.), and Charing Cross (1d.).

BRANCH LINE to *St. John's Wood Road* (for Lord's Cricket Ground), *Marlborough Road*, *Swiss Cottage*, *Finchley Road*, *West Hampstead*, *Kilburn-Brondesbury*, *Willesden Green*, *Kingsbury-Neasden* (with the extensive works of the Metropolitan Railway), *Wembley Park*, *Harrow*, *Pinner*, *Northwood*, *Rickmansworth*, *Chorley Wood*, *Chalfont Road*, *Chesham*, *Amersham*, *Great Missenden*, *Wendover*, and *Aylesbury* (comp. R. 41).

Edgware Road, Chapel Street. Omnibus to Gower Street (see above).

BRANCH LINE to *Bishop's Road*, *Royal Oak*, *Westbourne Park*, *Notting Hill* (the last two stations are both near Kensal Green Cemetery), *Latimer Road*, *Shepherd's Bush*, *Hammersmith* (trains every $\frac{1}{4}$ hr.); also to *Turnham Green* (Bedford Park), *Gunnelsbury*, *Kew Gardens*, *Richmond* (trains every half-hour, from Bishop's Road to Richmond in 28 min.) — From Latimer Road branch-line to the left to *Uxbridge Road*, *Addison Road* (*Kensington*; for Olympia, p. 67), *Earl's Court*, and *Brompton* (*Gloucester Road*), see p. 37; trains every $\frac{1}{2}$ hr. — Omnibus to Kilburn.

Praed Street (Paddington), opposite the Great Western Hotel and the Paddington Station, with which it is connected by a subway.

Queen's Road (Bayswater), N. side of Kensington Gardens.

Notting Hill Gate, Notting Hill High Street, for the E. part of Notting Hill, Campden Hill, etc.

Kensington High Street, Kensington, $\frac{1}{3}$ M. from Holland House and Park, and $\frac{3}{4}$ M. from the Albert Hall.

Gloucester Road (Brompton).

BRANCH LINES: To *Earl's Court*, *West Brompton*, *Walham Green* (for Stamford Bridge Athletic Grounds), *Parson's Green* (for Hurlingham Park), *Putney Bridge*, *East Putney*, *Southfields*, *Wimbledon Park*, and *Wimbledon*; to *Earl's Court*, *West Kensington*, *Hammersmith*, *Ravenscourt Park*, *Turnham Green*, *Gunnelsbury*, *Kew Gardens*, and *Richmond*; to *Earl's Court*, *Addison Road*, *Latimer Road*, etc (see above); to *Earl's Court*, *Addison Road*, *Willesden Junction*, *Broad Street* (see p. 56). From Turnham Green a branch runs to *Chiswick Park*, *Mill Hill Park*, *Ealing Common*, and *Ealing* (Broadway).

South Kensington, Cromwell Road, for South Kensington Museum (3 min. to the N.), Natural History Museum, Albert Hall, Albert Memorial, and the Imperial Institute.

Sloane Square, near Chelsea Hospital, station for Battersea Park.

Victoria, opposite Victoria Terminus (London, Chatham, and Dover and Brighton Railways), with which it is connected by a subway, and $\frac{1}{4}$ M. from Buckingham Palace.

St. James's Park, York Street, near Birdcage Walk, to the S. of St. James's Park.

Westminster Bridge, Victoria Embankment, at the W. end of Westminster Bridge, station for the Houses of Parliament, Westminster Abbey, etc. From Westminster to Blackfriars the line runs below the Victoria Embankment (p. 145).

Charing Cross, for Charing Cross, Trafalgar Square, National Gallery, National Portrait Gallery, and West Strand.

Temple, between Somerset House and the Temple, below Waterloo Bridge, station for the Law Courts. Somerset House, and the London School Board Office.

Blackfriars, Bridge Street, adjacent to Blackfriars Bridge, connected by a covered way with the St. Paul's Station of the London, Chatham, & Dover Railway, and near Ludgate Hill Station (p. 56).

Mansion House, corner of Cannon Street and Queen Victoria Street, station for St. Paul's. Omnibus to Liverpool Street Station.

Cannon Street, below the terminus of the South Eastern Railway (covered way), the station nearest the Bank and the Exchange.

The Monument, at the corner of Eastcheap, station for the Monument, London Bridge, the Coal Exchange, and the Electric Railway Subway under the Thames (p. 61).

Trains run on the main line (inner circle) in both directions from 6 a.m. to nearly midnight, at intervals of 5-10 min. during the day, and of 15 min. before 8 a.m. or after 8 p.m.

The stations generally occupy open sites, and are lighted from above, many of them being roofed with glass. At night some of them are lighted by electricity. The carriages are lighted with gas. The booking-office is generally on a level with the street, at the top of the flight of stairs leading down to the railway. The official who checks the tickets points out the right platform, while the tickets themselves are marked with a large red O or I (for 'outer' and 'inner' line of rails), corresponding with notices in the stations. After reaching the platform the traveller had better enquire whether the train for his destination is the first that comes up or one of those that follow, or consult the somewhat inconspicuous telegraph-board on which the destination of the 'next train' is indicated. It may, however, be useful to know that the trains of the 'inner circle' have one white light on the engine; trains between Hammersmith and New Cross have two smaller white lights to the right in front of the engine, between Hammersmith and Aldgate two white lights to the left in front, and between Richmond and Aldgate two large white lights. The terminus towards which the train is travelling is also generally placarded on the front of the engine. Above the platforms hang boards indicating the points at which the different classes of carriage are drawn up; the first-class carriages are in the middle of the train. The names of the stations are called out by the porters, and are always painted at different parts of the platform and on the lamps and benches, though frequently difficult to distinguish from the surrounding advertisements. As the stoppages are extremely brief, no time should be lost either in taking seats or alighting. Passengers leave the platform by the 'Way Out', where their tickets are given up. Those who are travelling with through-tickets to a station situated on one of the branch-lines show their tickets at the junction where carriages are changed, and where the officials will indicate the proper train. — Comp. the time-tables of the companies.

The fares are extremely moderate, seldom exceeding a shilling even for considerable distances. Return-tickets are issued at a fare and a half. At first, in order to make himself acquainted with the Metropolis, the stranger will naturally prefer to make use of omnibuses and cabs, but when his first curiosity is satisfied he will probably often avail himself of the easy, rapid, and economical mode of travelling afforded by the Underground Railway.

Electric Railways.

The first electric railway in London (see below) was opened in 1890 and seems destined to have several followers.

The City and South London Electric Railway, opened in 1890, passes under the Thames just above London Bridge by means of two separate tunnels for the 'up' and 'down' traffic. This underground electric railway, $3\frac{1}{4}$ M. in length, runs from the City Terminus close to the Monument (Pl. R., 43; *III*) to *Stockwell* (Pl. G., 32), with intermediate stations at the *Borough*, *Elephant and Castle*, *New Street* (Kennington), and *Kennington Oval*, all on the Surrey side of the river. The entire journey is performed in $\frac{1}{4}$ hr., by trains running every 5 minutes, a uniform fare of 2d. for any distance being paid on entering the stations. At each station powerful hydraulic lifts convey the passengers between the streets and the platforms, while there are also broad and convenient staircases. The total cost was 200,000*l.* per mile. An extension to Clapham Common and Wandsworth is proposed.

The Waterloo and City Railway, now approaching completion, is intended to connect the terminus of the London & South-Western Railway with the City. It begins at Waterloo Station, crosses the Thames in two tunnels just above Blackfriars Bridge, and ends at the Mansion House, where a station is to be made. The total length is $1\frac{1}{2}$ M., and there are no intermediate stations.

The Central London Railway is intended to run from Shepherd's Bush, under Uxbridge Road, Oxford Street, Holborn, Cheapside, and Old Broad Street, to Liverpool Street, a distance of $6\frac{1}{2}$ M. It will connect with the Waterloo line (see above) at the Mansion House. The railway will consist of two parallel tunnels, and there are to be fourteen stations.

11. Steamboats.

On the Thames between Hampton Court towards the west and Southend and Sheerness on the east, there are about 45 piers or landing-places, the larger half of which are on the north or left bank. Above Vauxhall Bridge are *Nine Elms*, *Pimlico*, *Battersea Park*, *Cadogan*, *Chelsea* (*Carlisle Pier*), *Battersea Square*, *Wandsworth*, *Putney*, *Hammersmith*, *Kew*, *Richmond*, *Teddington*, and *Hampton Court*. Between the bridges, as the reach between Vauxhall Bridge on the west and London Bridge on the east is sometimes called, are the piers at *Vauxhall*, *Lambeth*, *Westminster*, *Charing Cross*, *Waterloo*, *Temple*, *Blackfriars*, *St. Paul's Wharf*, and two at *London Bridge* (one on each bank). Below all the bridges are *Cherry Gardens* (in no sense corresponding with its name), *Thames Tunnel*, *Globe Stairs*, *Limehouse*, *West India Docks*, *Commercial Docks*, *Millwall*, *Greenwich*, *Isle of Dogs*, *Cubitt Town*, *Blackwall*, *Charlton*, *Woolwich*, *North Woolwich*, *Erith*, *Greenhithe*, *Rosherville*, *Gravesend*, *Southend*, and *Sheerness*, where the Nore light-ship is reached, and the estuary of the Thames expands into the German Ocean. Some of the larger steamers from London Bridge extend their trips to *Margate*, *Ramsgate*, *Clacton-on-Sea*, *Deal*, *Dover*, *Walton-on-the-Naze*, *Harwich*, *Ipswich*, and *Yarmouth*.

The future arrangements for steamers on the Thames are extremely vague, but the following information is approximately correct at present. Comp. the advertisements in the daily papers.

Steamers of the VICTORIA STEAMBOAT ASSOCIATION ply in summer at frequent intervals between *London Bridge* (Old Swan Pier) and *Chelsea*,

calling at intermediate stations (fares ¹ 2d. according to distance), between *Greenwich* and *Westminster* (fare 3d.), and between *Chelsea* (Cadogan Pier) and *Kew* (fare 6d.). The steamers may also be hired for excursion-parties at prices ranging from 6l. to 35l. per day.

A steamer of the 'BELLE' STEAMERS COMPANY leaves *London Bridge* (Fresh Wharf) daily except Fridays for *Greenwich*, *Blackwall*, *Woolwich*, *Gravesend*, *Clacton*, and *Southend*. At Clacton steamers are changed for *Felixstowe*, *Harwich*, and *Ipswich*. Another steamer plies to *Rosherville* and *Gravesend*.

The vessels of the NEW PALACE STEAMERS CO. ply from the Old Swan Pier to *Margate*, *Ramsgate*, *Southend*, and *Clacton*.

On Sundays and holidays the fare is raised for most of the shorter trips. Although the steamers cannot all be described as comfortable, they at any rate afford an excellent survey of the traffic on the Thames 'below bridge' and of the smiling beauties of its banks 'above'.

12. Theatres, Music Halls, and other Entertainments.

The performance at most of the London theatres begins about 7.30 or 8 and lasts till 11 p. m. The ticket-office is usually opened half-an-hour before the performance. Many theatres also give so-called 'morning performances' or 'matinées', beginning about 2.30 or 3 p.m. For details consult the notices 'under the clock' (*i.e.* immediately before the summaries and leaders) in the daily papers.

London possesses 50-60 theatres and about 500 music halls, which are visited by 325,000 people nightly or nearly 100,000,000 yearly. A visit to the whole of the theatres of London, which, however, could only be managed in the course of a prolonged sojourn, would give the traveller a capital insight into the social life of the people throughout all its gradations. Copies of the play are often sold at the theatres for 6d. or 1s. At some of the better theatres all extra fees have been abolished but many of them still maintain the objectionable custom of charging for programmes, the care of wraps, etc. Opera glasses may be hired for 1s. or 1s. 6d. from the attendants; in some theatres the glasses are placed in automatic boxes attached to the backs of the seats and opened by dropping a shilling in the slot. *French* (late *Lacy*), 89 Strand, is the chief theatrical bookseller.

The best seats are the *Stalls*, next to the Orchestra, and the *Dress Circle*. On the occasion of popular performances tickets for these places are often not to be had at the door on entering, but must be secured previously at the *Box Office* of the theatre. The office always contains a plan of the theatre, showing the positions of the seats. Tickets for the opera and for most of the theatres may also be obtained from *Lacon & Oliver*, 168A New Bond Street; *Hays*, 26 Old Bond Street and 4 Royal Exchange Buildings; *Keith, Prowse, & Co.*, 48 Cheapside, 148 Fenchurch Street, Grand Hotel Buildings, 48 Victoria Street, First Avenue Hotel Buildings, 113B Holborn, and 167 New Bond Street; *Cramer*, 207 Regent Street and 4-16 Moor-gate Street, City; *Newman*, Queen's Hall, Langham Place; *Ashton*, 33 Old Bond Street, 35 Sloane Street, and Stock Exchange; *Trev's Ticket Offices* at St. James's Hall (p. 67) and Queen's Hall (p. 67); *Mitchell's Toy Library*, 33 Old Bond Street, 55 Baker Street, 5 Leadenhall Street, and 16 Gloucester Road, and elsewhere, at charges somewhat higher as a rule than at the theatres themselves, but occasionally lower. Single box seats can generally be obtained at the door as well as at the box-office, except when the boxes are let for the season.

Those who have not taken their tickets in advance should be at the door $\frac{1}{2}$ hr. before the beginning of the performance, with, if possible, the exact price of their ticket in readiness. All the theatres are closed on Good Friday and Christmas Day, and many throughout Passion Week.

Evening dress is not now compulsory in any of the London theatres, but is customary in the stalls and dress circle and *de rigueur* in most parts of the opera-houses during the opera season.

The chief London theatres are the following (many of them closed in August and September).

ROYAL ITALIAN OPERA, or **COVENT GARDEN THEATRE**, on the W. side of Bow Street, Long Acre, the third theatre on the same site, was built in 1858 by Barry. It accommodates an audience of 3500 persons, being nearly as large as the Scala at Milan, and has a handsome Corinthian colonnade. This house was originally sacred to Italian opera, but is now used for promenade concerts in autumn and for fancy dress balls, etc., in winter. Boxes 2½-7 guineas, orchestra stalls 21s., amphitheatre stalls 10s. 6d. and 5s., amphitheatre 2s. 6d. Performance commences at 8 or 8.30 p.m. Operas have also been given here at 'theatre' prices — *i.e.* about 50 per cent. lower than those just mentioned. In winter, stalls 6s., stage stalls 4s., grand circle 2s. 6d., balcony stalls 2s., promenade 1s.

DRURY LANE THEATRE, between Drury Lane and Brydges Street, near Covent Garden, where Garrick, Kean, the Kembles, and Mrs. Siddons used to act. Shakspeare's plays, comedies, spectacular plays, English opera, etc. Pantomime in winter. Stalls 10s., dress circle 5s., upper circle 4s., balcony 3s., pit 2s., gallery 6d. No fees. The vestibule contains a statue of *Kean* as Hamlet, by Carew, and others.

LYCEUM THEATRE, Strand, corner of Wellington Street. Shakspearian pieces, comedies, etc. (Mr. Henry Irving and Miss Ellen Terry). Stalls 10s. 6d., dress circle 7s., upper circle 4s., amphitheatre 2s. 6d., pit 2s. 6d., gallery 1s. No fees.

HAYMARKET THEATRE, at the S. end of the Haymarket. English comedy (Mr. Beerbohm Tree). Stalls 10s. 6d., balcony stalls 7s., balcony 5s., pit-circle 2s. 6d., upper boxes 2s., gallery 1s. No fees.

ST. JAMES'S THEATRE, King Street, St. James's Square. Comedies and society plays (Mr. George Alexander). Stalls 10s. 6d., dress circle 5s., upper circle 4s., pit 2s., gallery 1s. No fees.

SAVOY THEATRE, Savoy Place, Strand (electric light). English comic operas and operettas. Stalls 10s. 6d., balcony 7s. 6d. and 6s., first circle 4s., pit 2s. 6d., amphitheatre 2s., gallery 1s. No fees.

PRINCESS'S THEATRE, 150 Oxford Street, between Oxford Circus and Tottenham Court Road. Comedies, society plays, operettas, etc. Stalls 10s., grand circle 4s. and 3s., pit stalls 1s. 6d., pit 1s., gallery 1s.

ROYAL ADELPHI THEATRE, 411 Strand (N. side), near Bedford Street. Melodramas and farces. Stalls 10s., dress circle 5s., upper circle 3s., pit 2s. 6d., gallery 1s.

ROYAL STRAND THEATRE, Strand, near Somerset House. Comedies, opera-bouffes, and burlesques. Stalls 10s. 6d., dress circle 6s., boxes 4s., pit 2s., gallery 1s.

GAIETY THEATRE, 345 Strand. Comedies, operettas, farces. Orchestra stalls 10s. 6d., balcony stalls 6s. & 7s., upper boxes 4s., pit 2s. 6d., gallery 1s. No fees.

OPÉRA COMIQUE, 299 Strand. Operettas, etc. Stalls 10s. 6d., balcony stalls 7s. 6d. and 6s., boxes 4s., upper circle and pit 2s. 6d., gallery 1s. This theatre is built end to end with the Globe (see below), and like it is partly below the level of the street.

VAUDEVILLE THEATRE, 404 Strand. Comedies, farces, and burlesques. Stalls 10s., dress circle 7s. & 6s., boxes 4s., upper circle 3s., pit 2s., gallery 1s.

GLOBE THEATRE, Newcastle Street, Strand. Operettas, comedies, etc. Stalls 10s. 6d., dress circle 6s., upper boxes 4s., pit 2s., gallery 1s. No fees.

ROYAL COURT THEATRE, Sloane Square, Chelsea. Comedies, farces, etc. Stalls 10s. 6d., dress circle 7s. 6d., upper circle 4s., pit 2s. 6d., gallery 1s. No fees.

CRITERION THEATRE, Piccadilly East. Comedies, society plays, farces, etc. (Mr. Charles Wyndham). Stalls 10s. 6d., dress circle 7s., family circle 3s., gallery 1s.

TOOLE'S THEATRE, King William Street, Strand. Burlesques, etc. (closed at present).

GARRICK THEATRE, Charing Cross Road. Comedies and dramas (Mr. John Hare). Stalls 10s. 6d., dress circle 7s., upper boxes 4s., pit 2s. 6d., gallery 1s.

SHAFTESBURY THEATRE, Shaftesbury Avenue. Comedies, etc. Stalls 10s., balcony stalls 6s., upper circle 4s., pit 2s., amphitheatre 1s. 6d., gallery 1s.

LYRIC THEATRE, Shaftesbury Avenue. Comedy-operas. Stalls 10s. 6d., balcony stalls 7s. 6d. and 6s., circle 4s., pit 2s. 6d., gallery 1s.

DALY'S THEATRE, Cranbourn St., Leicester Square. Shakspearian pieces, comedies, etc. (Daly Company, with Miss Ada Rehan, in the season). Stalls 10s. 6d., balcony 7s., upper circle 4s., pit 2s. 6d., gallery 1s.

TERRY'S THEATRE, 105 Strand. Comedies, domestic dramas, etc. (Mr. Edward Terry). Stalls 10s. 6d., dress circle 7s. 6d. and 6s., upper boxes 4s., pit 2s. 6d., gallery 1s.

AVENUE THEATRE, Northumberland Avenue. Operettas. Balcony stalls 6s., dress circle 5s., upper boxes 3s., pit 2s., gallery 1s.

DUKE OF YORK THEATRE, St. Martin's Lane, near Trafalgar Square. Comedies, dramas, etc. Stalls 10s. 6d., balcony 7s. 6d. and 6s., upper boxes 4s., pit 2s. 6d., gallery 1s.

PRINCE OF WALES THEATRE, Coventry Street, Haymarket. Comedies, operettas, etc. (Mr. Arthur Roberts). Stalls 10s. 6d., dress circle 7s. 6d. and 6s., pit 2s. 6d., gallery 1s.

NEW OLYMPIC THEATRE, Wych Street, Strand. Comedies, farces, and extravaganzas (closed at present).

ROYAL COMEDY THEATRE, Panton Street, Haymarket. Comic operas. Prices from 1s. to 4l. 4s.

EMPRESS THEATRE, in the Earl's Court Exhibition Grounds, see p. 67.

ROYALTY THEATRE, 73 Dean Street, Soho. Burlesques, farces, and opera-bouffes. Stalls 10s. 6d., dress circle 6s. and 5s., upper circle 4s., pit 2s., gallery 1s.

GRAND THEATRE, High Street, Islington. Comedies, melodramas, operettas, etc.; pantomime in winter. Stalls 4s., dress circle 3s., balcony 2s., pit stalls 1s. 6d., pit 1s., gallery 6d.

NATIONAL STANDARD THEATRE, 204 Shoreditch High Street. Popular pieces. Balcony 3s., stalls 2s., pit stalls 1s., gallery 4d.

WEST LONDON THEATRE, Church Street, near Edgware Road Station. Stalls and boxes 2s., pit 6d., gallery 4d.

PAVILION THEATRE, Whitechapel, with accommodation for nearly 4000 persons. Nautical dramas, melodramas, farces. Admission 1s. 6d., 1s., 6d., and 3d.

IMPERIAL THEATRE, Royal Aquarium, Westminster (see p. 263). Comedies, burlesques, and farces. Stalls 7s., dress circle 5s., boxes 3s., pit 2s., amphitheatre 1s.

ROYAL SURREY THEATRE, 124 Blackfriars Road. Melodramas and farces. Admission 2s. 6d., 2s., 1s., 6d., 4d.

BRITANNIA THEATRE, Hoxton Street, in the N.E. of London, holding nearly 3400 persons. Melodramas. Admission 2s., 1s., 6d., and 3d.

MÉTROPOLE THEATRE, Camberwell Green. Prices 6d. to 4s.

QUEEN'S THEATRE, Lavender Hill, Battersea.

NOVELTY THEATRE, Great Queen Street, Lincoln's Inn Fields. Prices 3d. to 2s. 6d.

ELEPHANT AND CASTLE THEATRE, New Kent Road. Popular performances. Prices 3d. to 2s. 6d.

PARKHURST THEATRE, Camden Road, at the corner of Holloway Road. Melodramas, comedies, etc. Adm. 6d. to 5s.

Music Halls, Variety Entertainments, Public Gardens.

The objectionable custom of charging 6d. for a programme, often consisting mainly of advertisements, is also rife at the music halls.

PALACE THEATRE OF VARIETIES, Cambridge Circus, Shaftesbury Avenue. Begins at 7.30 p.m. Prices 5s., 4s., 3s., 2s., 1s., 6d.

ALHAMBRA, Leicester Square (elaborate ballets). Begins at 7.30 p.m. Fauteuils 6s. and 7s. 6d., stalls and promenade 5s., grand balcony 2s. 6d., pit stalls 1s.

EMPIRE THEATRE OF VARIETIES, Leicester Square (also with good ballets). Prices 6s., 5s., 3s., 2s., 1s., 6d.

LONDON PAVILION, Piccadilly. Begins at 7.30 p.m. Prices 1s., 1s. 6d., 3s., 5s.

SADLER'S WELLS THEATRE, Rosebery Avenue, St. John Street Road, Clerkenwell. Begins at 7.30 p.m. Prices 4d. to 1s. 6d.

TIVOLI THEATRE OF VARIETIES, Strand. Begins at 7.30 p.m. Prices 4s., 3s., 2s., 1s.

THE OXFORD, 14 Oxford Street. Begins at 7.15 p.m. Adm. 6d. to 2s.

METROPOLITAN MUSIC HALL, 267 Edgware Road. Begins at 8 p.m. Adm. 6d. to 2s.

ROYAL MUSIC HALL, 242 High Holborn. Begins at 7.30 p.m. Prices from 6d.

CANTERBURY THEATRE OF VARIETIES, 143 Westminster Bridge Road. Entertainment begins at 7.40 p.m. Adm. from 6d.

ROYAL VICTORIA COFFEE MUSIC HALL, 131 Waterloo Road, Lambeth, formerly the Victoria Palace Theatre. Open at 7 p.m. Prices from 3d. to 10s. 6d. (private box).

PARAGON THEATRE OF VARIETIES, Mile End Road. Begins at 7.30 p.m. Admission from 6d. upwards.

FORBSTERS' HALL, 93 Cambridge Road, E.

COLLINS'S MUSIC HALL, Islington Green, near the Royal Agricultural Hall.

SOUTH LONDON PALACE OF AMUSEMENTS, 92 London Road, St. George's Fields, near the Elephant and Castle. Concerts, ballets, etc. This is the largest concert room in London, seating 5000 persons. Admission 2s., 1s. 6d., 1s., 6d., and 3d.

ROSHERVILLE GARDENS, Gravesend. Music, dancing, theatre, zoological collection. Admission 6d. Reached by rail or steamer. Open in summer only.

WEMBLEY PARK, to the N.W. of London. Music, boating on artificial lake, athletic contests, various outdoor amusements, and occasionally fireworks. Wembley Tower now building. Admission 6d. Reached by train from Baker St. Station (see R. 41).

Exhibitions and Entertainments.

MADAME TUSSAUD'S WAXWORK EXHIBITION, Marylebone Road, near Baker Street Station, a collection of wax figures of ancient and modern notabilities. The best time for visiting it is in the evening, by gaslight. Admission 1s. — At the back (6d. extra) is a room with various memorials of Napoleon I. (including his travelling carriage, captured by the Prussians at Genappe, and bought by Madame Tussaud for 2500*l.*), and also the '*Chamber of Horrors*', containing casts and portraits of executed criminals, the guillotine which decapitated Louis XVI. and Marie Antoinette, and other articles of a like ghastly nature.

Mme. Tussaud, a Swiss by birth, came to London in 1802, lost her first collection of waxworks by shipwreck on the way to Ireland, started a new one, and died in London in 1850 at the age of ninety.

EGYPTIAN HALL, Piccadilly, opposite Burlington Arcade. Maskelyne and Cooke's conjuring and illusionary performances (at 3 and 8 p.m.; 5s., 3s., 2s., 1s.), concerts, art exhibitions, etc.

MOORE AND BURGESS MINSTRELS, St. James's Hall, Regent Street and Piccadilly. Adm. 5s., 3s., 2s., and 1s. At 8 p.m. daily; and on Mondays, Wednesdays, and Saturdays at 3 p.m. also.

ROYAL AQUARIUM AND SUMMER AND WINTER GARDEN, Broad Sanctuary, Westminster (p. 263). Theatre, concerts, ballets, acrobatic, pantomimic, and conjuring performances. Adm. 1s. Various side-shows extra.

CRYSTAL PALACE, Sydenham (p. 363). Occasional exhibitions, dog-shows, cat-shows, poultry-shows, etc.; pantomime in winter.

OLYMPIA, opposite the Addison Road Station, Kensington, a huge amphitheatre, holding 10,000 people, for spectacular performances, sporting and military shows, bicycling contests, promenade concerts, etc. (see daily papers; adm. 1-5s.).

EARL'S COURT EXHIBITION GROUNDS (Pl. G, 1, 2), with (1896) the Empire of India and Ceylon Exhibition, a gigantic wheel (300 ft. high), a belvedere tower 200 ft. high, a captive balloon, a panorama of Ancient Rome, and the huge Empress Theatre (adm. 1s.).

AGRICULTURAL HALL, Liverpool Road, Islington. Cattle shows, military tournaments (notably the Royal Military Tournament in June), lectures, dioramas, concerts, etc. — The *Mohawk Minstrels* (Christy Minstrels) also give their entertainments here.

NIAGARA HALL, York Street, Westminster (near St. James's Park Station). Skating-rink of real ice (adm. in the morning or evening 3s., in the afternoon 5s.). — There is a similar rink at the NATIONAL SKATING PALACE (Hengler's Circus), Argyll Street, Regent Street.

13. Concerts and Exhibitions of Pictures.

Concerts.

ST. JAMES'S HALL (p. 271), with entrances from the Regent Street Quadrant and Piccadilly, used for concerts, balls, and public meetings. Among the concerts given here are the favourite *Monday and Saturday Popular Concerts*, held every Monday evening at 8 o'clock and every Saturday afternoon at 3 o'clock during the winter season, at which classical music is performed by eminent artistes. Admission to these concerts: stalls 5s., front gallery 3s., other parts of the hall 1s.

QUEEN'S HALL (p. 272), Langham Place, W., a large hall (3000 seats), opened in 1893, with a painted ceiling. Among the concerts given here are the *Philharmonic Concerts*, in May and June, and the *Symphony Concerts* (Mr. Henschel), in winter.

ROYAL ALBERT HALL, South Kensington (p. 322), for musical fêtes and concerts on a large scale, but at uncertain intervals.

CRYSTAL PALACE, Sydenham (p. 363); numerous concerts by a good orchestra and celebrated artistes.

AGRICULTURAL HALL, Islington. Occasional concerts, which are advertised in the daily papers.

ST. GEORGE'S HALL, 4 Langham Place, W.

STEINWAY HALL, 15 Lower Seymour Street, Portman Square.

STORE STREET HALL, 16 Store Street, Bedford Square.

PRINCESS'S CONCERT ROOM, at the back of the Princess's Theatre (p. 63); occasional concerts.

GRAFTON HALL, Grafton Street, New Bond Street.

INTERNATIONAL HALL, above the Café Monico (p. 15).

Tree's Panel Concert Date List, obtained free on application (enclosing stamped envelope) to Mr. Basil Tree (see p. 62), contains all the forthcoming concert-engagements of importance.

Exhibitions of Pictures.

ROYAL ACADEMY OF FINE ARTS, Burlington House, Piccadilly (p. 268). Exhibition of the works of living British painters and sculptors, from first Monday in May to first Monday in August. Open daily 8-7; admission 1s., catalogue 1s. During the last week open also from 7.30 to 10.30 p.m.; admission 6d. Exhibition of the works of Ancient Masters in January and February. Diploma and Gibson galleries, open throughout the year (see p. 268; entrance to the right of the main entrance).

THE NEW GALLERY, 121 Regent Street. Summer and winter exhibitions. Admission 1s.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS, 5A Pall Mall East. Open from Easter to the end of July, and from December to March; admission 1s., catalogue 1s.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS, Piccadilly Galleries, 191 Piccadilly. Exhibitions from March to the end of June (9-6; 1s.).

SOCIETY OF BRITISH ARTISTS, 6 Suffolk Street, Pall Mall. Exhibitions from 1st April to 1st Aug. (9-6) and from 1st Dec. to 1st March (9-5). Admission 1s.

ROYAL SOCIETY OF PAINTER-ETCHERS. Spring exhibitions at 5A Pall Mall East.

SOCIETY OF PAINTERS IN OIL-COLOURS. Exhibition at 191 Piccadilly from Nov. to Jan. (10-4; 1s.).

SOCIETY OF LADY ARTISTS. Summer exhibition at the Suffolk Street Galleries (see above); admission 1s., catalogue 6d.

SOCIETY OF ENGLISH ARTISTS (established 1896), Regent Gallery, 235 Regent Street. Summer and winter exhibitions.

GRAFTON GALLERY, Grafton Street, Bond Street. Occasional exhibitions.

LEMERCIER GALLERY (late Doré Gallery), 35 New Bond Street, containing 365 *Drawings by *J. James Tissot*, illustrating the life of Christ. Daily, 10-6; 1s.

There are also in winter and spring various exhibitions of

French, Belgian, German, and other paintings at 120 Pall Mall (French Gallery), 39 Old Bond Street (Agnew's), 47 New Bond Street (Hanover Gallery), 5 Regent Street (Goupil Gallery), 148 New Bond Street (Fine Art Society), 160 New Bond Street (Dowdell Galleries), 157 New Bond Street (Continental Gallery), 5 Haymarket (Mr. Tooth), 7 Haymarket (McLean's), the Conduit Street Galleries, the St. James's Gallery, 4A King Street (Mr. Mendoza), etc. Usual charge 1s.

14. Races, Sports, and Games.

Horse-Racing. The principal race-meetings taking place within easy distance of London are the following: —

1. The *Epsom Summer Meeting*, at which the *Derby* and *Oaks* are run. The former invariably takes place on a Wednesday, and the latter on a Friday, the date being generally within a fortnight before or after Whitsuntide (end of May or beginning of June).

The Derby was instituted by the Earl of Derby in 1780, and the value of the stakes now sometimes exceeds 6000*l*. The length of the course is 1½ M., and it was gone over by Persimmon in 1896 in 2 min. 42 sec., the shortest time on record. Both horses and mares are allowed to compete for the Derby (mares carrying 3*lb*. less weight), while the Oaks is confined to mares. In both cases the age of the horses running must be three years. To view these races London empties itself annually by road and rail, even Parliament generally suspending its sitting on Derby Day, in spite of the ever recurring opposition. The London and Brighton Railway Company (London Bridge and Victoria stations) have a station at Epsom close to the course, and this is the most convenient route. It may also be reached by the London and South Western Railway from Waterloo. The increased facilities of reaching Epsom by train have somewhat diminished the popularity of the road; but the traveller who would see the Derby Day and its characteristic sights thoroughly will not regret his choice if he select the latter. A decently appointed open carriage and pair, holding four persons, will cost 8-10*l*., everything included. A hansom cab can be had for rather less than half that amount, but an arrangement should be made with the driver on the previous day. The appearance of Epsom Downs on Derby Day, crowded with myriads of human beings, is one of the most striking and animated sights ever witnessed in the neighbourhood of London, and will interest the ordinary visitor more than the great race itself.

2. The *Ascot Week* is about a fortnight after the Derby. The Gold Cup Day is on Thursday, when some members of the Royal Family usually drive up the course in state, attended by the master and huntsmen of the Royal Buckhounds. The course is reached by train from Waterloo; or the visitor may travel by the Great Western Railway (Paddington Station) to Windsor and drive thence to Ascot.

3. At *Sandown*, near Esher, at *Kempton Park*, Sunbury, and at the *Hurst Park Club*, Hampton, races and steeple-chases are held several times during the year.

4. The *Epsom Spring Meeting*, lasting for three days, on one of which the City and Suburban Handicap is decided.

Besides the above there are numerous smaller race-meetings near London, but with the exception of that at *Croydon* they will hardly repay the trouble of a visit, as they are largely patronised by the 'rough' element. The stranger should, if possible, attend races and other public gatherings in company with a friend who is well acquainted with the best method of seeing the sport. Much trouble and disappointment will be thereby avoided.

Newmarket, the headquarters of racing, is situated on the Great Eastern Railway, at some distance from London. Racing at Newmarket is a business, and does not offer the same attractions to a visitor as at Epsom or Ascot (comp. *Baedeker's Great Britain*). — *Goodwood Races*, see *Baedeker's Great Britain*.

Hunting. This sport is carried on throughout England from autumn to spring. Cub-hunting generally begins in September and continues until 31st October. Regular fox-hunting then takes its place and lasts till about the middle of April. Hare-hunting lasts from 28th Oct. to 27th Feb., and buck-hunting begins on 14th September. Should the traveller be staying in the country he will probably have but little difficulty in seeing a meet of a pack of fox-hounds. The Surrey fox-hounds are the nearest to London. There is a pack of harriers at Brighton. The Royal Buckhounds often meet in the vicinity of Windsor, and when this is the case the journey can be easily made from London. The quarry is a stag, which is allowed to escape from a cart. The huntsmen and whippers-in wear a scarlet and gold uniform. The followers of the hounds wear scarlet, black, and indeed any colour, and this diversity, coupled with the large attendance in carriages, on foot, and on horseback, makes the scene a very lively one. For meets of hounds, see the *Field*.

Fishing (roach, perch, gudgeon, pike, barbel, dace, and trout) can be indulged in at all places on the *Thames* between Richmond and Wallingford. No permission is required, except in private waters. The services of a fisherman, who will furnish a punt and all tackle, can be secured at a charge of about 10s. per day, the hirer providing him with dinner and beer. The *Lea* (p. 391), *Darent*, *Brent*, *Colne*, etc., also afford good opportunities to the London angler. See the *Angler's Diary* (Field Office, 346 Strand; 1s. 6d.) or *Dickens's Dictionary of the Thames* (1s.), and compare pp. 390, 391.

Cricket. *Lord's* at St. John's Wood (p. 282), the headquarters of the Marylebone Club, is the chief cricket ground in London. Here are played, in June and July, the Eton and Harrow, and the Oxford and Cambridge matches, besides many others. The *Kennington Oval* (p. 346), the headquarters of the Surrey County Club, is also an important cricket-centre.

Golf. Golf, which is in season all the year round, has become exceedingly popular in England within the last few years. Near London there are golfing-courses at *Blackheath* (Royal Blackheath Club, founded in 1608), *Richmond*, *Wimbledon*, *Tooting*, *Chingford*, *Northwood*, *Eltham*, *Bushey*, *Mitcham*, *Stanmore*, and a score of other places.

Football. Football is in season from about September to April. The chief matches under the Rugby Football Union rules are played at the *Rectory Field, Blackheath* (headquarters of the Blackheath Football Club); *Brondesbury* (London Scottish Club); and *Richmond Old Deer Park* (Richmond Club). The *Crystal Palace* and the *Essex County Ground* at Leyton are the scenes of the best matches under the Football Association rules. The Oxford and Cambridge matches (both Rugby and Association) are decided at *Queen's Club, West Kensington* (p. 99).

Athletics. The chief scene of athletic sports of all kinds is *Stamford Bridge*, on the Fulham Road, where the *London Athletic Club* has its headquarters. The Amateur Championships of the United Kingdom are decided here when these sports are held in London (every third year). The University Sports, between Oxford and Cambridge, take place at Queen's Club, in the Boat Race week (see p. 72). The card comprises nine 'events', and the university whose representatives secure the majority is the winner. It was at Queen's Club that the Yale and Oxford contest took place in 1894. The *German Gymnastic Society*, 26 Pancras Road, King's Cross, takes the lead among all gymnastic clubs; about half of its 7-800 members are English. The *Amateur Athletic Association* consists of representatives of the leading athletic clubs.

Boxing. Among the chief boxing clubs in London are the *West London Boxing Club* and the *Cestus Boxing Club*, and there are also boxing clubs in connection with the German Gymnastic Society, the London Athletic Club, etc. Most of these are affiliated to the *Amateur Boxing Association*. A competition for amateur boxers is held yearly, the prizes being handsome challenge cups presented by the Marquis of Queensberry.

Lawn Tennis. The governing and controlling body for this pastime is the *Lawn Tennis Association* (sec., Mr. W. H. Collins), established in 1888. The Lawn Tennis Championship of the World is competed for early in July on the ground of the *All England Lawn Tennis Club*, Wimbledon, and the Covered Court Championship and other important competitions take place at Queen's Club. Courts open to strangers are found at the Crystal Palace, Battersea Park, and other public gardens, drill-halls, etc., but as a rule this game cannot be enjoyed to perfection except in club or private grounds.

Rackets and Court Tennis are played at Lord's (p. 282), Prince's Club, and Queen's Club. The Amateur Championship in tennis, and the Public Schools and University Rackets Competitions are decided at Queen's Club.

Cycling. There are now a great many cycling clubs in London, the oldest of which was founded in 1870. The chief bicycle race-meetings are held at Catford, Putney, Herne Hill, and Woodford.

The headquarters of the *National Cyclists' Union* are at 57 Basinghall Street, E. C. (hon. sec., Mr. J. A. Church), and those of the *Cyclists' Touring Club* are at 47 Victoria Street, Westminster (sec., Mr. E. R. Shipton). The chief consul for the foreign district of the latter club is Mr. S. A. Stead, 14 St. George's Avenue, Holloway. All cyclists touring in Great Britain will find it advantageous to join the C. T. C. Exhibitions of bicycles, tricycles, and their accessories, are held in London annually. Compare the *Monthly Gazette* of the Cyclists' Touring Club.

Hockey is rapidly growing in popularity, and there are over thirty clubs in or near London affiliated to the *Hockey Association* (hon. sec., Mr. R. S. Lucas, Teddington).

Baseball seems to have taken root in England in the past few years, and the *London Baseball Association* (sec., Mr. J. A. McWeeny) contains several clubs and owns a good ground at Telford Avenue, Brixton Hill. Good matches are also played at the Crystal Palace, Streatham, Wembley Park, and Woolwich Arsenal.

Lacrosse is now played by about a score of clubs in or near London, and the chief authority in this part of the country is the South of England Lacrosse Association. The final ties of the International and North v. South matches are generally played either on the ground of the Richmond Athletic Association or at the Crystal Palace.

Archery. The focus of this sport in London is in the grounds of the *Royal Taxophilite Society*, Regent's Park (see p. 277).

Aquatics. The chief event in the year is the *Oxford and Cambridge Boat Race*, usually rowed on the second Saturday before Easter. The course is on the Thames, from Putney to Mortlake; the distance is just over $4\frac{1}{4}$ M., and the time occupied in rowing it varies from just under 20 min. to 23 min., according to the state of the wind and tide. The Londoners pour out to see the boat-race in almost as great crowds as to the Derby, sympathetically exhibiting in some portion of their attire either the dark blue colours of Oxford or the light blue of Cambridge. — There are also several regattas held upon the Thames. The best are those at *Henley* (at the end of June or the beginning of July), *Marlow*, *Staines*, and *Walton*. To Henley crews are usually sent from the universities of Oxford, Cambridge, and Dublin, by Eton College, and by the London Rowing Club, the Leander, the Thames Club, and other clubs of more or less note. Crews from American universities sometimes take part in the proceedings. On Aug. 1st a boat-race takes place among young Thames watermen for *Doggett's Coat and Badge*, a prize founded by Doggett, the comedian, in 1745. The course is from Old Swan Pier, London Bridge, to the site of the Old Swan at Chelsea, about 5 miles. Yacht-races are held at the mouth of the Thames during summer, under the auspices of the *Royal Thames Yacht Club*, the *Royal London Yacht Club*, and the *New Thames Yacht Club*. See the *Rowing Almanack* (1s.; Field Office, 346 Strand) or *Dickens's Dictionary of the Thames* (1s.).

Swimming. London contains nearly 100 swimming clubs, with their headquarters at the Public Baths (p. 22). Most of them are affiliated to the *Life Saving Society* (3 Clarendon Square, N.W.), established in 1891. The *Southern Counties Amateur Swimming Association* conducts various championship competitions, swum in the Thames and elsewhere. *Water Polo* has also become very popular.

Skating. Among the chief skating resorts in or near London are the Welsh Harp (p. 392), Ruislip Reservoir (p. 395), Wembley Park (p. 395), the Serpentine (p. 311), Regent's Park (p. 277), and Hampstead Heath (p. 387). The headquarters of the *London Skating Club* are in the gardens of the Toxophilite Society (p. 277); the secretary of the *National Skating Association* is Mr. J. Drake Digby, Cambridge House, Weston Park, Crouch End, N.

15. Embassies and Consulates. Colonial Representatives. Bankers.

Embassies.

- America, United States of.* Embassy, 123 Victoria Street, S.W. (office-hours 11-3); ambassador, *Hon. Thomas F. Bayard*. Consulate, 12 St. Helen's Place, Bishopsgate, E. C.; consul-general, *Patrick Collins, Esq.*
- Austria.* Embassy, 18 Belgrave Square. Consulate, 11 Queen Victoria Street, E. C.
- Belgium.* Legation, 18 Harrington Gardens, S.W. Consulate, 118 Bishopsgate Street Within, E. C.
- Brazil.* Legation, 55 Curzon Street, W. Consulate, 6 Great Winchester Street, E. C.
- China.* Legation, 49 Portland Place, W.
- Denmark.* Legation, 24 Pont Street, S.W. Consulate, 5 Muscovy Court, Tower Hill, E. C.
- France.* Embassy, Albert Gate House, Hyde Park. General Consulate, 38 Finsbury Circus.
- Germany.* Embassy, 9 Carlton House Terrace. General Consulate, 5 Blomfield Street, London Wall, E. C.
- Greece.* Legation, 7 Chesham Street, S.W. Consulate, 19 Great Winchester Street, E. C.
- Italy.* Embassy, 20 Grosvenor Square, W. General Consulate, 31 Old Jewry.
- Japan.* Legation, 8 Sussex Square, Hyde Park, W. Consulate, 84 Bishopsgate Street Within, E. C.
- Netherlands.* Legation, 40 Grosvenor Gardens, S.W. Consulate, 40 Finsbury Circus, E. C.

- Persia.* Legation, 30 Ennismore Gardens, S.W. Consulate, 1 Drapers' Gardens, Throgmorton Avenue, E. C.
- Portugal.* Legation, 12 Gloucester Place, Portman Square, W. Consulate, 3 Throgmorton Avenue, E. C.
- Russia.* Embassy, Chesham House, Belgrave Square, S.W. Consulate, 17 Great Winchester Street, City.
- Spain.* Embassy, 1 Grosvenor Gardens, S.W. Consulate, 21 Billiter Street, E. C.
- Sweden and Norway.* Legation, 52 Pont Street, S.W. Consulate, 24 Great Winchester Street, E. C.
- Switzerland.* Legation and Consulate, 76 Victoria Street, S.W.
- Turkey.* Embassy, 1 Bryanston Square. Consulate, 7 Union Court, Old Broad Street, E. C.

Representatives of British Colonies.

- Canada, Dominion of.* High Commissioner, Sir Donald Smith, 17 Victoria Street, S.W.
- Cape Colony.* Agent General, Sir David Tennant, 112 Victoria Street, S.W.
- Natal.* Agent General, Walter Peace, Esq., 64 Victoria Street, S.W.
- New South Wales.* Agent General, Sir Saul Samuel, 9 Victoria Street, S.W.
- New Zealand.* Agent General, Pember Reeves, Esq., 13 Victoria Street, S.W.
- Queensland.* Agent General, C. S. Dicken, Esq., 1 Victoria Street, S.W.
- South Australia.* Agent General, Hon. Thos. Playford, 15 Victoria Street, S.W.
- Tasmania.* Agent General, Sir Robert Herbert, 5 Victoria Street, S.W.
- Victoria.* Agent General, Hon. Duncan Gillies, 15 Victoria Street, S.W.
- West Australia.* Agent General, Sir Malcolm Fraser, 15 Victoria Street, S.W.

Bankers.

PRIVATE BANKS: — Messrs. *Barclay, Bevan, & Co.*, 54 Lombard Street and 1 Pall Mall East; *Child*, 1 Fleet Street; *Coutts*, 59 Strand; *Drummond*, 49 Charing Cross; *Glyn, Mills, & Co.*, 67 Lombard Street; *Hoare & Co.*, 37 Fleet Street; *Roberts, Lubbock, & Co.*, 15 Lombard Street; *Smith, Payne, & Smiths*, 1 Lombard Street, etc.

JOINT STOCK BANKS: — *London and County*, 21 Lombard Street; *London Joint Stock*, 5 Prince's Street, Mansion House, E. C.; *London and Provincial*, 7 Bank Buildings; *London and South Western*, 170 Fenchurch Street; *London and Westminster*, 41 Lothbury; *Union Bank of London*, 2 Prince's Street, Mansion House, E. C.; *Lloyds*, 72 Lombard Street and 222 Strand; *Williams, Deacon, & Manchester & Salford Bank*, 20 Birchin Lane, etc.

AMERICAN BANKS: — *Brown, Shipley, & Co.*, Founders' Court,

Lothbury, E. C.; *Baring Brothers*, 7-9 Bishopsgate Street Within, E. C.; *J. S. Morgan & Co. (Drexel & Co.)*, 22 Old Broad Street, E. C.; *Knauth, Nachod, & Kühne*, at the Alliance Bank, Bartholomew Lane, E. C.

All the banking companies have branch-offices in different parts of London, some as many as fifteen or twenty.

MONEY - CHANGERS. *Cook's Tourist Offices*, Ludgate Circus, 445 Strand, 33 Piccadilly, 13 Cockspur Street, 82 Oxford Street, Euston Road (in front of St. Pancras Station), and at the corner of Gracechurch Street and Leadenhall Street; *Gaze's Tourist Offices*, 142 Strand, 4 Northumberland Avenue, Piccadilly Circus, and 18 Westbourne Grove; *Davison*, 264 Strand; *Reinhardt & Co.*, 14 Coventry Street; *Whiteley*, 31-61 Westbourne Grove; *Smart*, 72 Westbourne Grove; *United States Exchange* (p. 20); *Lady Guide Association* (p. 81).

16. Divine Service.

To enable visitors belonging to different religious denominations to attend their respective places of worship, a list is here given of the principal churches in London. The denominations are arranged in alphabetical order. The chief edifices of the Church of England are noticed throughout the Handbook.

There are about 700 churches of the Church of England in London or its immediate vicinity, of which 100 are parish-churches in the City, 50 parish-churches in the Metropolitan district beyond, and 450 ecclesiastical parish or district churches or chapels, some connected with asylums, missions, etc. Of the Nonconformist churches, which amount to about 600 in all, 240 are Independent, 130 Baptist, 150 Wesleyan, and 50 Roman Catholic. — The hours named after each church are those of divine service on Sundays; when no hour is specified it is understood that the hours of the regular Sunday services are 11 a.m. and 6.30 p.m. Many of the Saturday morning and evening papers give a list of the principal preachers on Sunday.

BAPTIST CHAPELS: — *Metropolitan Tabernacle*, Newington Butts, close to the Elephant and Castle (p. 353), the church of the late Rev. C. H. Spurgeon; services at 11 and 6.30. — *Westbourne Park Chapel (Dr. Clifford)*; services at 11 and 7. — *Bloomsbury Chapel*, Bloomsbury Street, Oxford Street; services at 11 and 7. — *Park Square Chapel*, Regent's Park; services at 11 and 7.

CATHOLIC APOSTOLIC CHURCHES: — Gordon Square, Euston Road; services at 6, 10, 2, and 5. — Maida Hill West. — Mare Street, Hackney. — Camberwell New Road. — College Street, Chelsea. — Duncan Street, Islington, and others. — Services various, but almost always, *inter alia*, at 6 a.m. and 5 p.m.

CONGREGATIONALISTS OR INDEPENDENTS: — *City Temple*, Holborn Viaduct (*Dr. Parker*); services at 11 and 7 (lecture on Thurs. at noon). — *Union Chapel*, Islington. — *Westminster Chapel*, James Street, Westminster. — *Weigh House Chapel*, Duke Street, Grosvenor Square; 11 and 7. — *Kensington Chapel*, Allen Street, Kens-

ington. — *Christ Church*, Westminster Bridge Road; the tower and spire of this church were built by Americans in London as a memorial of Abraham Lincoln.

FRIENDS OF QUAKERS: — Meeting-houses at 52 St. Martin's Lane, Trafalgar Square (service at 11), and Devonshire House, 12 Bishopsgate Street (services at 11 and 6.30). There are in all 25 meeting-houses in the London District.

INDEPENDENTS, see Congregationalists.

IRVINGITES, see Catholic Apostolic Churches.

JEWS: — *Great Synagogue*, St. James' Place, Aldgate. — *New Synagogue*, Great St. Helen's, Leadenhall Street. — *West London Synagogue*, 34 Upper Berkeley Street, Edgware Road. — *Central Synagogue*, Great Portland Street. — *Bayswater Synagogue*, Chichester Place, Harrow Road. — *West End Synagogue*, St. Petersburg Place, Bayswater Road. — Service begins at sunset on Fridays. The office of the Chief Rabbi is at 22 Finsbury Square, E.C.

METHODISTS. a. Wesleyan Methodists: — *Wesley's Chapel*, 47 City Road; *Great Queen Street Chapel*, Lincoln's Inn Fields; *Finsbury Park Chapel*, Wilberforce Road; *Hinde Street Chapel*, Manchester Square; *Mostyn Road Chapel*, Brixton Road; *Peckham Chapel*, Queen's Road, Peckham; *Welsh Wesleyan Chapel*, 45 Almerah Road, Islington. — b. Other Methodists: — *Brunswick Chapel* (New Connexion), 156 Great Dover Street, Southwark; *Surrey Chapel* (Primitive Methodists), Blackfriars Road, S. E.; *United Methodist Free Chapel*, Willow Street, Tabernacle Square, Moorgate; *United Free Chapel*, Queen's Road, Bayswater.

NEW JERUSALEM OR SWEDENBORGIAN CHURCHES: — Palace Gardens Terrace, Kensington. — Argyle Square, King's Cross. — Camden Road, Holloway. — *College Chapel*, Devonshire Street, Islington. — Flodden Road, Camberwell. — *New Church Society*, 243 Walworth Road, S. E. Services at 11 and 7.

PRESBYTERIANS: — *Scottish National Church* (Church of Scotland), Pont Street, Belgravia (*Dr. Donald Macleod*); 11 and 7. — *Regent Square Church*, Regent's Square, Gray's Inn Road; services at 11 and 7. — *Marylebone Church*, Upper George Street, Bryanston Square, Edgware Road (*Dr. Pentecost*). — *St. John's Wood Presbyterian Church*, Marlborough Place, St. John's Wood (*Dr. Munro Gibson*). — *Trinity Church*, Clapham Road (*Dr. MacEwan*). — *Welsh Calvinist Chapel*, Cambridge Circus, Charing Cross Road. — Office of the English Presbyterian Church, 7 East India Avenue, E. C.

ROMAN CATHOLICS: — *St. George's Cathedral*, St. George's Road, Southwark; various services. — *Pro-Cathedral*, High Street, Kensington; services at 7, 8, 9, 10, 11, 4, and 7. — *Oratory*, South Kensington; services at 6.30-11, 3.30, and 7. — *Jesuit Church*, Farm Street, Berkeley Square. — *St. Mary's*, Moorfields, close to Liverpool Street Station; services at 7, 8, 9.30, 10, 11, 3.30, and 7. — *St. Mary of the Angels*, Westmoreland Road, Bayswater. —

St. Etheldreda's, Ely Place, Holborn; principal services at 11.15 and 7. — *St. Patrick's*, Soho Square. — *St. Joseph's*, Highgate Hill. — *St. Dominic*, Maitland Park, Haverstock Hill. — *New Priory*, Quex Road, Kilburn. — *St. Mary's*, Cadogan Street, Chelsea. — *St. John of Jerusalem*, Great Ormond Street, W.C. — High Mass usually begins at 11 a.m., and Vespers at 7 p.m. The Low Masses are at 7 or 8 a.m., and there is usually an afternoon service also.

SWEDENBORGIANS, see New Jerusalem Churches.

UNITARIANS: — *Little Portland Street Chapel* (Rev. P. H. Wicksteed). — *Rossllyn Hill Chapel*, Hampstead (Dr. Brooke Herford). — *Essex Church*, Notting Hill Gate. — *Effra Road Chapel*, Brixton. — *Wandsworth Chapel*, East Hill. — Offices, Essex Hall, Essex Street, Strand.

WESLEYANS, see Methodists.

The services of the *South Place Ethical Society* (Mr. Moncure Conway) are held at the South Place Institute at 11.15 a.m.; the lectures of the *West London Ethical Society* (Dr. Stanton Coit) are given at Westminster Town Hall, at 11.15 a.m.; those of the *London Ethical Society* (sec., J. H. Muirhead) in Essex Hall, Essex Street, Strand, at 7.30 p.m. — The *Positivists* (Mr. Fred. Harrison) meet in Newton Hall, Fetter Lane, at 7.30 p.m. — *Theistic Church* (Rev. Charles Voysey), Swallow Street, Piccadilly; services at 11 and 7.

The headquarters of the *Salvation Army* are at 101 Queen Victoria Street, E. C.; of its Social Wing at 272 Whitechapel Road, E. C. — The *Church Army* has its headquarters at 130 Edgware Road.

Foreign Churches: — *Danish Church* (Lutheran), King Street, Poplar; service at 11 a.m. — *Dutch Church* (Reformed Calvinist), 6 Austin Friars, near the Bank; service at 11 a.m. — *French Protestant*, Soho Square; services at 11 and 7. — *French Protestant Evangelical Church*, Monmouth Road, Westbourne Grove, Bayswater; services at 11 and 7. — *French Anglican Church*, 233 Shaftesbury Avenue; services at 11 and 3.30. — *French Roman Catholic Chapels*, Little George Street (French & Portuguese Embassies), and at 5 Leicester Place, Leicester Square; various services. — *German Chapel Royal* (Lutheran), St. James's Palace; service at 11.45 a.m. — *German Lutheran Church* (lately in the Savoy), 46 Cleveland Street, Fitzroy Square; services at 11 and 6.45. — *German Lutheran Churches* in Little Alie Street, Whitechapel, and at Dalston. — *German Reformed Church*, Goulston Street, Aldgate. — *German Evangelical Churches*, at Forest Hill, in Dacres Road, Sydenham, and at Fowler Road, Islington. — *German Methodist Church* (*Böhlkerkirche*), Commercial Road; services at 11 and 6.30. — *German Roman Catholic Chapel*, 47 Union Street, Whitechapel; services at 9, 11, 3, and 7. — *German Synagogue*, see Jews. — *Greek Chapel* (Russian), 32 Welbeck Street, Cavendish Square; service at 11 a.m. — *Greek Church* (St. Sophia), Moscow Road, Bayswater; service at 10.15 a.m. — *Italian Roman Catholic Church* (St. Peter's), Hatton Garden, Clerkenwell Road, E. C.; services at 11, 4, and 7. — *Norwegian Lutheran Church* (*Ebenezer*), Bickley Road, Rotherhithe, S.E.; services at 10.30 and 5. — *Polish Chapel* (temporary), 313 Mile End Road, E. — *Spanish Roman Catholic Chapel*, George Street, Manchester Square; numerous services. — *Swedish Protestant Church*, Prince's Square, St. George's Street, Shadwell; service at 11 a.m. (p. 161). — *Swiss Protestant Church*, 78 Endell Street, Long Acre; service at 11 a.m.

17. Post and Telegraph Offices. Parcels Companies. Commissionnaires. Messengers. Lady Guides.

Post Office. The GENERAL POST OFFICE is in St. Martin's le Grand (p. 117). The *Poste Restante Office* is on the S. (right) side of the portico (p. 117), and is open from 8 a.m. to 9 p.m. There are also *Poste Restante Offices* at all the branch-offices. Letters to be called for, which should have the words 'Poste Restante' added to the address, are delivered to applicants on the production of their passports or other proof of identity, but it is better to give correspondents a private address. Letters addressed to persons who have not been found are kept for 2-8 weeks (according to their place of origin), and then sent to the *Dead Letter Office* for return to the writer, or for destruction. Such letters, however, will be returned within a specified time to the writer, if a request to that effect appear on the envelope.

Unprepaid letters are charged double postage, but may be refused by the addressee. The postage for the whole of Great Britain, Ireland, and the islands in the British seas, is 1d. for letters not exceeding 1 oz. The fee for registration for a letter or other packet is 2d.; special registered-letter envelopes are supplied at 2 $\frac{1}{4}$ -3d. each (according to size), to which the ordinary postage must be added. For letters to any other part of the world the uniform rate is now 2 $\frac{1}{2}$ d. for every $\frac{1}{2}$ oz. Newspapers are transmitted to any part of Great Britain, Ireland, and the adjoining islands for $\frac{1}{2}$ d. each. For *Book Packets* $\frac{1}{2}$ d. per 2 oz. is charged for Great Britain and the countries of the postal union. No inland book packet may exceed 18 in. in length, 9 in. in width, and 6 in. in depth, or 5lbs. in weight. Newspapers for abroad pay book-post rates. *Patterns* and *Samples* may be sent at the rate of 1d. per 4 oz. within the United Kingdom. No such packet may weigh more than 8 oz. *Postcards* for use in the British Islands are issued at 5 $\frac{1}{2}$ d. or 6d. per packet of ten (thin and thick); for countries included in the postal union and some others, at 1d. each; reply postcards may be had at double these rates. *Letter-Cards*, the communication on which is concealed from view, are sold at 1 $\frac{1}{4}$ d. each or eight for 9d. Envelopes of two sorts, with embossed $\frac{1}{2}$ d. stamps, of three sorts, with embossed 1d. stamps, and of two sorts, with embossed 2 $\frac{1}{2}$ d. stamps, and newspaper wrappers with impressed $\frac{1}{2}$ d. or 1d. stamps, are also sold.

The number of daily deliveries of letters in London varies from six to twelve according to the distance from the head office at St. Martin's le Grand. On Sundays there is no delivery, but letters posted in the pillar boxes within the town limits and in some of the nearer suburbs are collected in time for the general day mails and for the first London district delivery on the following day. Letters for the evening mails must be posted in the pillars before 5.30 p.m., in the central district before 6 p.m., or at the General Post Office, with an additional $\frac{1}{2}$ d. stamp, up to 7.45 p.m. Foreign letters may be posted at the General Post Office till 7 p.m. with an additional 1d. stamp; till 7.15 with 2d. extra; till 7.30 with 3d. extra;

and at the termini for Continental trains till 8 p.m. with 4d. extra. Most of the head district offices are open on Sunday from 8 a.m. to 8 p.m. Full official information will be found in the *Post Office Guide* (quarterly; 6d.), or the *Post Office Handbook* (half-yearly; 1d.).

EXPRESS LETTERS. About 260 of the chief post-offices in London receive letters and parcels to be delivered in London and its suburbs by special messenger at a charge of 3d. per mile or part of a mile. Parcels over 1lb. are charged an extra fee of 1½d. for every additional lb. or part of a lb. Express letters handed in at other post-offices are forwarded in the ordinary course of post to the nearest Express Delivery Office, whence they are sent on by special messenger. No express service on Sunday.

London is divided into eight **POSTAL DISTRICTS**, — the Eastern, Northern, North Western, Western, South Western, South Eastern, East Central, and West Central, — which are designated by the capital letters E., N., N.W., etc. Each has its district post-office, from which letters are distributed to the surrounding district. At these chief district offices letters may be posted about ½ hr. later than at the branches or pillars. The delivery of London letters is facilitated by the addition to the address of the initials of the postal district. The number of offices and pillars in London is upwards of 3600 and the number of people employed is about 17,000.

PARCEL POST. The rate of postage for an inland parcel is 3d. for a weight not exceeding 1lb.; each additional pound 1½d. The maximum length allowed for such a parcel is 3 ft. 6 in., and the length and girth combined must not exceed 6 ft.; the maximum weight is 11lbs. Registration and compensation (up to 50l.) are allowed. Such parcels must be handed in at a post-office, not posted in a letter-box. — A *Parcel Post Service*, at various rates, is also established between the United Kingdom and most foreign countries (not including the United States) and British colonies. A 'Customs Declaration' and a 'Despatch Note' (forms to be obtained at a post-office) must be filled up for each foreign parcel.

POST OFFICE MONEY ORDERS are issued for sums not exceeding 10l. at the numerous *Money Order Offices* connected with the post-office, at least one of which is to be found in every post town in the United Kingdom. For sums under 1l. the charge for transmission is 2d.; over 1l. and under 2l., 3d.; over 2l. and under 4l., 4d.; over 4l. and under 7l., 5d.; over 7l. and not exceeding 10l., 6d. *Foreign Money Orders*, payable in the countries of the postal union, are issued at a charge of 6d. up to 2l., 1s. up to 5l., 1s. 6d. up to 7l., and 2s. up to 10l.

POSTAL ORDERS, of the value of 1s., 1s. 6d., 2s., 2s. 6d., 3s., 3s. 6d., 4s., 4s. 6d., 5s., 7s. 6d., 10s., 10s. 6d., 15s., and 20s., are issued at a small charge varying from ½d. to 1½d. They are payable at any Money Order Office in the United Kingdom. If not presented for payment within three months from the last day of the month of issue, a fresh commission is charged equal to the original cost. By the use of not more than five 1d. stamps, affixed to the face of the order, any broken amount may be made up.

TELEGRAPH MONEY ORDERS are issued for sums not exceeding 10l. by all post-offices transacting telegraph and money order business. A charge of not less than 9d. is made for the official telegram of advice, in addition to which a commission of 4d. is charged for sums under 1l.; over 1l. and under 2l., 6d.; over 2l. and under 4l., 8d.; over 4l. and under 7l., 10d.; larger sums, 1s. Telegraph money orders cannot be sent abroad.

Telegraphs. The whole telegraph system of Great Britain, with

the sole exception of wires for the private use of the railway companies, belongs to Government (p. 118). The present tariff for inland telegrams is $1\frac{1}{2}d.$ per word, with a minimum charge of $6d.$; the addresses are counted as part of the telegram. Replies up to 48 words may be prepaid. Telegrams are received at all railway-stations and almost all post-offices throughout the country. London and its suburbs contain 300 telegraph offices, open from 8 a.m. to 8 p.m. Always open are: Central Station, St. Martin's le Grand (corner of Newgate Street); London Bridge Station; Liverpool St. Station; St. Pancras Station; Paddington Station; Victoria Station; Waterloo Station; West Strand; Willesden Junction Station; Stratford Railway Station. The office at King's Cross Station is open always except 1.30 to 2.30 on Sun. and from 10 p.m. Sun. to 6 a.m. Mon.

FOREIGN TELEGRAMS. The tariff per word for telegrams to *Belgium, Holland, France, or Germany* is $2d.$; *Italy or Switzerland* $3d.$; *Norway* $3\frac{1}{2}d.$; *Sweden or Spain* $4d.$; *Russia in Europe* $5\frac{1}{2}d.$; *Turkey* $6\frac{1}{2}d.$; *Greece* $7d.$; *Canada* $1s. 1s. 6d.$; *United States* $1s. 1s. 8d.$; *India* $4s.$; *Australia* $4s. 7d.$; *-Is.* $5d.$; *Cape Colony or Natal* $5s. 5s. 2d.$ The minimum in any case is $10d.$

Telephones. The telephonic communication of London is mainly in the hands of the *National Telephone Co.*, the head office of which is in Oxford Court, Cannon Street, City. There are numerous call-rooms throughout London and district, open to the public at the rate of $3d.$ for each three minutes' conversation. Telephonic communication with Paris was established in 1891. The public call-offices are at the General Post Office West (p. 118; always open), West Strand Office (always open), and Threadneedle Street Post Office (open on week-days from 8 a.m. to 8 p.m.). Charge $8s.$ per three minutes. [Paris time is 10 min. in advance of London time, a fact to be taken into account in arranging for conversations with Paris correspondents.]

Parcels Companies. Parcels for London and the environs are transmitted by the *London Parcels Delivery Company* (head office, Rolls Buildings, Fetter Lane, Fleet Street), which has 1200 receiving offices distributed throughout London, usually in shops indicated by notices, and also by *Carter, Paterson, & Co.* (126 Goswell Road, E.C.). Within a radius of 3 M. a parcel under 4lbs. is sent for $3d.$, under 14lbs., $6d.$, under 28lbs., $8d.$, and so on up to 112lbs. for $1s. 2d.$; beyond 3 M. the charges are from $4d.$ upwards. [A card with C. P. in large letters, conspicuously exhibited in the window, will arrest the first of Carter and Paterson's vans which happens to pass the house.] Parcels for all the chief towns of England are conveyed by *Pickford & Co.* (57 Gresham Street, E.C.), but the Post Office is the best carrier for packages not exceeding 11lbs. in weight. Parcels for the Continent are forwarded by the *Continental Daily Parcels Express* (53 Gracechurch Street) and the *Globe Parcels Express* (30 St. Paul's Churchyard and 9 Blenheim Street, New Bond Street), which work in connection with the continental post-offices. Parcels for America are forwarded by *Staveley & Co.'s American European Express* (H. Starr & Co.), 45a Jewin Street, E.C., and the *American Express*, 35 Milk Street, Cheapside. *Pitt & Scott* (25 Cannon Street, City, and 25 Regent Street) and *G. W. Wheatley & Co.* (10 Queen Street, Cheapside, and 23 Regent Street) are general shipping and parcel agents for all parts of the world.

Commissionnaires. These are a corps of retired soldiers of good character, organised in 1859 by Captain Sir Edward Walter of the 'Times' newspaper, and form convenient and trustworthy messengers for the conveyance of letters or small parcels. Their head office is at Exchange Court, 419a Strand, but they are also to be found in most of the chief thoroughfares, where they may be recognised by their green uniform and metal badge. Their charges are $3d.$ per mile or $6d.$ per hour; the rate is a little higher if the parcel to be carried weighs more than 14lbs.

The charge for a day is about 4s. 6d., and they may also be hired by special arrangement for a week or a longer period. — The *Army and Navy Pensioners Employment Society*, 20 Charing Cross, is a similar organisation.

District Messenger Service Co. Messengers of this company charge 3d. per half-mile, 6d. per mile; 8d. per hr., fares extra. Letters are posted or cabs called at 2d., or 4d. after 10 p.m. and on Sundays. Head-office: 50 Lime Street, City; numerous branch-offices, open always.

The Lady Guide Association, 352 Strand (Foundress and Manageress, Miss Davis), established in 1889, provides ladies qualified to act as guides to the sights of London, as interpreters, as travelling companions, as aids in shopping, etc. (not for gentlemen unaccompanied by ladies). It also keeps a register of boarding and lodging houses, engages rooms at hotels, exchanges money, provides railway and other tickets, and generally undertakes to give all the information and assistance required by a stranger in London. Tickets are issued for the services of the lady guides, at rates ranging from 5s. to 10s. per day, and proportionately by the week, month, or year. Other tickets include lodgings, etc., in London or on the Continent. The fee for meeting at railway-stations is 5s. 6d. — The *Ladies' Matinée Club* (entry fee 5s., annual subs. 10s. 6d.), started by Miss Davis at the same address, is intended for the convenience of ladies living in the suburbs or the country.

18. Outline of English History.

The visitor to the metropolis of Great Britain, whether from the western hemisphere, from the antipodes, or from the provinces of that country itself, will at almost every step meet with interesting historical associations; and it is to a great extent on his acquaintance with these that the enjoyment and instruction to be derived from his visit will depend. We, therefore, give a brief table of the chief events in English history, which the tourist will often find convenient as an aid to his memory. In the following section will be found a sketch of the rise and progress of London itself.

C. 55-449
A.D.

ROMAN PERIOD.

C. 55-54. Of Britain before its first invasion by **Julius Cæsar** in B.C. 55 there is no authentic history. Cæsar repeats his invasion in B.C. 54, but makes no permanent settlement.

43 A.D. Emp. **Claudius** undertakes the subjugation of Britain.

78-85. Britain, with part of Caledonia, is overrun by the Roman general **Agricola**, and reduced to the form of a province.

412. Roman legions recalled from Britain by **Honorius**.

449. The Britons, deprived of their Roman protectors, are unable to resist the attacks of the *Picts*, and summon the *Saxons*, under *Hengist* and *Horsa*, to their aid.

449-1066.

ANGLO-SAXON PERIOD.

449-585. The Saxons, re-inforced by the *Angles*, *Jutes*, and other Germanic tribes, gradually overcome Britain on their own ac-

count, until the whole country, with trifling exceptions, is divided into the seven kingdoms of the Saxon **Heptarchy** (585). To this period belong the semi-mythical exploits of *King Arthur* and his knights.

Christianity re-introduced by *St. Augustine* (597). The *Venerable Bede* (d. 735). *Cædmon* (about 680).

835-871. Contests with the *Danes* and *Normans*, who repeatedly invade England.

871-901. **Alfred the Great** defeats the Danes, and compels them to make peace. Creates navy, establishes militia, revises laws, reorganises institutions, founds schools at Oxford, is a patron of learning, and himself an author.

979-1016. **Ethelred the Unready** draws down upon England the vengeance of the Danes by a massacre of those who had settled in England.

1013. The Danish king *Sweyn* conquers England.

1017-1035. *Canute the Great*, the son of *Sweyn*, reigns over England.

1035-1040. *Harold Harefoot*, illegitimate son of *Canute*, usurps the throne.

1040-1042. *Hardicanute*, son of *Canute*. — The Saxon line is restored in the person of —

1042-1066. **Edward the Confessor**, who makes London the capital of England, and builds Westminster Abbey (see p. 237). His brother-in-law and successor —

1066. **Harold** loses his kingdom and his life at the *Battle of Hastings*, where he opposed the invasion of the Normans, under *William the Conqueror*.

1066-1154. NORMAN DYNASTY.

1066-1087. **William the Conqueror**, of Normandy, establishes himself as King of the English. Introduction of Norman (French) language and customs.

1087-1100. **William II.**, surnamed *Rufus*, after a tyrannical reign, is accidentally shot by Sir *Walter Tyrrell* while out hunting.

1100-1135. **Henry I.**, *Beauclerc*, defeats his elder brother *Robert*, Duke of Normandy, at the battle of *Tenchebrai* (1106), and adds Normandy to the possessions of the English crown. He leaves his kingdom to his daughter *Matilda*, who, however, is unable to wrest it from —

1135-1154. **Stephen**, of *Blois*, grandson of the Conqueror. *David*, King of the Scots, and uncle of *Matilda*, is defeated and taken prisoner at the *Battle of the Standard*. *Stephen* appoints as his successor *Matilda's* son, *Henry of Anjou* or *Plantagenet* (from the *planta genista* or broom, the badge of this family).

1138.

1154-1485. HOUSE OF PLANTAGENET.

1154-1189. **Henry II.** Strife with *Thomas Becket*, Archbishop of Canterbury, over the respective spheres of the civil and

- ecclesiastical powers. The Archbishop excommunicates the King's followers, and is murdered by four knights at Canterbury. The E. part of Ireland is conquered by Strongbow and De Courcy. *Robin Hood*, the forest outlaw, flourishes.
1170.
1172.
1189-1199. **Richard I.**, *Coeur de Lion*, takes a prominent part in the Third Crusade, but is captured on his way home, and imprisoned in Germany for upwards of a year. He carries on war with Philip II. of France.
- 1199-1216. **John**, surnamed *Lackland*, is defeated at *Bouvines* by Philip II. of France, and loses Normandy. *Magna Charta*, the groundwork of the English constitution, is extorted from him by his Barons (comp. pp. 230, 397).
- 1216-1272. **Henry III.**, by his misrule, becomes involved in a war with his Barons, headed by *Simon de Montfort*, and is defeated at *Lewes*. His son Edward gains the battle of *Evesham*, where De Montfort is slain. *Hubert de Burgh* defeats the French at sea. *Roger Bacon*, the philosopher.
- 1272-1307. **Edward I.**, *Longshanks*, vanquishes the Welsh under *Llewelyn*, and completes the conquest of Wales. The heir apparent to the English throne thenceforward bears the title of *Prince of Wales*. *Robert Bruce* and *John Baliol* struggle for the crown of Scotland. Edward espouses the cause of the latter (who swears fealty to England), and overruns Scotland. The Scots, led by *Sir William Wallace*, offer a determined resistance. Wallace executed at London. The Scots defeated at *Falkirk* (1297) and *Methuen* (1306), and the country subdued. Establishment of the English Parliament in its modern form.
1305. **Edward II.** is signally defeated at *Bannockburn* by the Scots under *Robert Bruce* the third, and is forced to retire to England. The Queen and her paramour *Mortimer* join with the Barons in taking up arms against the King, who is deposed, and shortly afterwards murdered in prison.
- 1307-1377. **Edward III.** defeats the Scots at *Halidon Hill* and *Neville's Cross*. Lays claim to the throne of France, and invades that country, thus beginning the hundred years' war between France and England. Victories of *Sluys* (naval), *Crécy* (1346), and *Poitiers* (1356). John the Good of France, taken prisoner by the *Black Prince*, dies in captivity. After the death of the Black Prince, England loses all her French possessions, except Calais and Gascony. Order of the Garter founded. Movement against the pretensions and corruption of the clergy, headed by the early reformer *John Wycliffe*. House of Commons holds its meetings apart from the House of Lords.
1364. **Richard II.** Rebellion of *Wat Tyler*, occasioned by increase of taxation (see p. 124). Victory over the Scots at *Otterburn* or *Chevy Chase*. *Henry of Bolingbroke*, Duke of
- 1377-1399.

Lancaster, leads an army against the King, takes him captive, and according to popular tradition, starves him to death in Pontefract Castle. *Geoffrey Chaucer*, the father of English poetry, flourishes.

1399-1461.

HOUSE OF LANCASTER.

1399-1413.

Henry IV., *Bolingbroke*, now secures his election to the crown, in right of his descent from Henry III. Outbreak of the nobility, under the *Earl of Northumberland* and his son *Henry (Percy Hotspur)*, is quelled by the victory of *Shrewsbury*, at which the latter is slain.

1403.

1413-1422.

Henry V. renews the claims of England to the French crown, wins the battle of *Agincourt*, and subdues the N. of France. Persecution of the *Lollards*, or followers of *Wycliffe*.

1422-1461.

Henry VI. is proclaimed King of France at Paris. The *Maid of Orleans* defeats the English and recovers French possessions. Outbreak of the civil contest called the '*Wars of the Roses*', between the houses of Lancaster (red rose) and York (white rose). Henry becomes insane. *Richard, Duke of York*, great-grandson of Edward III., lays claim to the throne, joins himself with *Warwick*, the '*King-Maker*', and wins the battle of *Northampton*, but is defeated and slain at *Wakefield*. His son *Edward*, however, is appointed King. Rebellion of *Jack Cade*.

1461-1485.

HOUSE OF YORK.

1461-1483.

Edward IV. wins the battles of *Towton*, *Hedgley Moor*, and *Hexham*. *Warwick* takes the part of *Margaret of Anjou*, wife of Henry VI., and forces Edward to flee to Holland, whence, however, he soon returns and wins the victories of *Barnet* and *Tewkesbury*. Henry VI. dies suddenly in the Tower. Edward's brother, the *Duke of Clarence*, is said to have been drowned in a butt of malmsey.

1471.

1483.

Edward V., the youthful son of Edward IV., is declared illegitimate, and murdered in the Tower, along with his brother (p. 153), by his uncle, the *Duke of Gloucester*, who takes possession of the throne as —

1483-1485.

Richard III., but is defeated and slain at *Bosworth* by *Henry Tudor*, *Earl of Richmond*, a scion of the House of Lancaster.

1485-1603.

HOUSE OF TUDOR.

1485-1509.

Henry VII. marries *Elizabeth*, daughter of Edward IV., and so puts an end to the Wars of the Roses. The pretenders *Lambert Simnel* and *Perkin Warbeck*.

1509-1547.

Henry VIII., married six times (to *Catherine of Arragon*, *Anne Boleyn*, *Jane Seymour*, *Anne of Cleves*, *Catherine*

Howard, and *Catherine Parr*). Battles of the *Spurs* and *Flodden*. Separation of the Church of England from that of Rome. Dissolution of monasteries and persecution of the Papists. *Cardinal Wolsey* and *Thomas Cromwell*, all-powerful ministers. Whitehall and St. James's Palace built.

1547-1553.

Edward VI. encourages the Reformed faith.

1553-1558.

Mary I. causes *Lady Jane Grey*, whom Edward had appointed his successor, to be executed, and imprisons her own sister *Elizabeth* (pp. 156, 225). Marries *Philip of Spain*, and restores Roman Catholicism. Persecution of the Protestants. Calais taken by the French.

1558-1603.

Elizabeth. The Reformed faith re-established. Flourishing state of commerce. *Mary, Queen of Scots*, executed after a long confinement in England. Destruction of the Spanish 'Invincible Armada'. *Sir Francis Drake*, the celebrated circumnavigator. Foundation of the East India Company. Golden age of English literature: *Shakspeare*, *Bacon*, *Spenser*, *Jonson*, *Beaumont*, *Fletcher*, *Marlowe*, *Drayton*.

1587.

1588.

1603-1714.

HOUSE OF STUART.

1603-1625.

James I., King of Scots, and son of Mary Stuart, unites by his accession the two kingdoms of England and Scotland. Persecution of Puritans and Roman Catholics. Influence of *Buckingham*. Gunpowder Plot. Execution of *Sir Walter Raleigh*.

1625-1649.

Charles I. imitates his father in the arbitrary nature of his rule, quarrels with Parliament on questions of taxation, dissolves it repeatedly, and tyrannically attempts to arrest five leading members of the House of Commons (*Hampden*, *Pym*, etc.). Rise of the *Covenanters* in Scotland. *Long Parliament*. Outbreak of civil war between the King and his adherents (*Cavaliers*) on the one side, and the Parliament and its friends (*Roundheads*) on the other. The King defeated by *Oliver Cromwell* at *Marston Moor* and *Naseby*. He takes refuge in the Scottish camp, but is given up to the Parliamentary leaders, tried, and executed at Whitehall (p. 224).

1649-1653.

Commonwealth. The Scots rise in favour of Charles II., but are defeated at *Dunbar* and *Worcester* by Cromwell.

1653-1660.

Protectorate. *Oliver Cromwell* now becomes Lord Protector of England, and by his vigorous and wise government makes England prosperous at home and respected abroad. *John Milton*, the poet, *Thomas Hobbes*, the philosopher, and *George Fox*, the founder of the Quakers, live at this period. On Cromwell's death, he is succeeded by his son **Richard**, who, however, soon resigns, whereupon Charles II. is restored by *General Monk*.

1658.

1660-1685.

Charles II. General amnesty proclaimed, a few of the

regicides only being excepted. Arbitrary government. The *Cabal*. Wars with Holland. Persecution of the Papists after the pretended discovery of a *Papish Plot*. Passing of the *Habeas Corpus Act*. Wars with the Covenanters. Battle of *Bothwell Bridge*. *Rye House Plot*. Charles a prisoner of France. Names *Whig* and *Tory* come into use. *Dryden* and *Butler*, the poets: *Locke*, the philosopher.

1685-1688. **James II.**, a Roman Catholic, soon alienates the people by his love for that form of religion, is quite unable to resist the invasion of *William of Orange*, and escapes to France, where he spends his last years at St. Germain.

1688-1702. **William III. and Mary II.** William of Orange, with his wife, the eldest daughter of James II., now ascends the throne. The *Declaration of Rights*. Battles of *Killiecrankie* and *The Boyne*. *Sir Isaac Newton*.

1702-1714. **Anne**, younger daughter of James II., completes the fusion of England and Scotland by the union of their parliaments. *Marlborough's* victories of *Blenheim*, *Ramilies*, *Oudenarde*, and *Mulplaquet*, in the Spanish War of Succession. Capture of *Gibraltar*. The poets *Pope*, *Addison*, *Swift*, *Prior*, and *Allan Ramsay*.

1714 to the present day.

HANOVERIAN DYNASTY.

1714-1727. **George I.** succeeds in right of his descent from James I. Rebellion in Scotland (in favour of the *Pretender*) quelled. *Sir Robert Walpole*, prime minister. *Daniel Defoe*.

1727-1760. **George II.** Rebellion in favour of the Young Pretender, *Charles Edward Stuart*, crushed at *Culloden*. *Canada* taken from the French. *William Pitt*, *Lord Chatham*, prime minister; *Richardson*, *Fielding*, *Smollett*, *Sterne*, novelists; *Thomson*, *Young*, *Gray*, *Collins*, *Gay*, poets; *Hogarth*, painter.

1760-1820. **George III.** American War of Independence. War with France. Victories of *Nelson* at *Aboukir* and *Trafalgar*, and of *Wellington* in *Spain* and at *Waterloo*. The younger *Pitt*, prime minister; *Shelley* and *Keats*, poets.

1820-1830. **George IV.** Roman Catholic Emancipation Bill. *Daniel O'Connell*. The English aid the Greeks in the War of Independence. Victory of *Navarino*. *Byron*, *Sir Walter Scott*, *Wordsworth*, *Coleridge*, *Southey*.

1830-1837. **William IV.** Abolition of slavery. Reform Bill.

The present sovereign of Great Britain is —

Victoria, born 24th May, 1819; ascended the throne in 1837; married, on 10th Feb., 1840, her cousin, Prince Albert of Saxe-Coburg-Gotha (d. 14th Dec., 1861).

The children of this marriage are:—

(1) Victoria, born 21st Nov., 1840; married to the Crown Prince of Germany, 25th Jan., 1858.

(2) Albert Edward, Prince of Wales, Heir Apparent to the throne, born 9th Nov., 1841; married Alexandra, Princess of Denmark, 10th Mar., 1863.

(3) Alice, born 25th April, 1843; married to the Grand-Duke of Hessen-Darmstadt, 1st July, 1862; died 14th Dec., 1878.

(4) Alfred, Duke of Edinburgh, born 6th Aug., 1844; married the Grand Duchess Marie of Russia, 23rd Jan., 1874.

(5) Helena, born 25th May, 1846; married to Prince Christian of Schleswig-Holstein-Sonderburg-Augustenburg, 5th July, 1866.

(6) Louise, born 18th March, 1848; married to the Marquis of Lorne, eldest son of the Duke of Argyll, 21st March, 1871.

(7) Arthur, Duke of Connaught, born 1st May, 1850; married Princess Louise Margaret of Prussia, daughter of Prince Frederick Charles, 13th March, 1879.

(8) Leopold, Duke of Albany, born 7th April, 1853; married Princess Helen of Waldeck-Pyrmont, 27th April, 1882; died 28th March, 1884.

(9) Beatrice, born 14th April, 1857; married Prince Henry of Battenberg, 23rd July, 1885.

19. Historical Sketch of London.

The most populous city in the world (which London unquestionably is) cannot fail to have had an eventful history, in all that concerns race, creed, institutions, culture, and general progress. At what period the Britons, one branch of the Celtic race, settled on this spot, there is no authentic evidence to shew. The many forms which the name assumes in early records have led to much controversy; but it is clear that 'London' is derived from the Latin *Londinium*, the name given it in Tacitus, and that this is only an adaptation by the Romans of the ancient British name *Llyn*, or *Lin*, a pool, and *din* or *dun*, a high place of strength, a hill-fort, or city. The 'pool' was a widening of the river at this part, where it makes a bend, and offered a convenient place for shipping. Whether the 'dun' or hill was the high ground reached by Ludgate Hill, and on which St. Paul's now stands, or Cornhill, near the site of the Mansion House, it is difficult to decide*. Probably both these elevations were on the 'pool'. The etymology of the first syllable of London is the same as that of 'Lin' in Lincoln, which was called by Ptolemy *Lindon* (Λίνδον), and by the Romans *Lindum*, the second syllable of the modern form of the name representing the word 'Colonia'. The present British or Welsh name of London is *Llundain*; but it was formerly also known to the Welsh as *Caer-ludd*, the City of Lud, a British king said to have ruled here just before the Roman period, and popularly supposed to be commemorated in Lud-gate†, one of the gates of the old walled city, near the junction of Ludgate Hill and Farringdon Street.

* The latter alternative is that of the Rev. W. J. Loftie, London's latest and probably best historian (see p. 106).

† In reality from the Anglo-Saxon *Lydgæat*, a postern (Loftie).

London, in the days of the Britons, was probably little more than a collection of huts, on a dry spot in the midst of a marsh, or in a cleared space in the midst of a wood, and encompassed by an artificial earthwork and ditch. That there was much marsh and forest in the immediate vicinity is proved by the character of the deep soil when turned up in digging foundations, and by the small subterranean streams which still run into the Thames, as at Dowgate, formerly *Dourgate* ('water gate', from Celtic *dwr*, water), at the Fleet Ditch, at Blackfriars Bridge, etc.

After the settlement of the Romans in Britain, quite early in the Christian era, London rapidly grew in importance. In the time of the Emperor Nero (62 A.D.), the city had become a resort of merchants from various countries and the centre of a considerable maritime commerce, the river Thames affording ready access for shipping. It suffered terribly during the sanguinary struggle between the Romans and the British queen Boadicea, and was in later centuries frequently attacked and plundered by piratical bands of Franks, Norsemen, Danes, and Saxons, who crossed the seas to reap a ruthless harvest from a city which doubtless possessed much commercial wealth; but it speedily recovered from the effects of these visitations. As a Roman settlement London was frequently named *Augusta*, but it was never raised to the dignity of being a municipium like *Verulamium* (p. 393) or *Eboracum* (York) and was not regarded as the capital of Roman Britain. It extended from the site of the present Tower of London on the E. to Newgate on the W., and inland from the Thames as far as the marshy ground known in later times as Moorfields. Relics are still found almost annually of the foundations of Roman buildings of a substantial and elegant character. Fragments of the Roman wall are also discernible.

This wall was maintained in parts until modern times, but has almost entirely disappeared before the alterations and improvements which taste and the necessities of trade have introduced. The most prominent remaining piece of the Roman walls is in London Wall, between Wood Street and Aldermanbury, where an inscribed tablet calls attention to it. Another fragment may be seen in the adjacent churchyard of St. Giles, Cripplegate (see p. 125); while a third, 8 ft. thick, forms the north boundary of the New Post Office buildings (p. 118) from Aldersgate Street to King Edward Street. The Roman wall seems to have been 9-12 ft. thick and 20 ft. high and to have consisted of a core of rubble with a facing of stone and bonding courses of brick.

The gates of Roman London, whose walls are believed to have been first built on such an extended scale as to include the above-mentioned limits by the Emperor Constantine in the fourth century, were Newgate, Bishopsgate, and a gate on the river. In after-times we find Lud-gate, Dour-gate, Billings-gate, Postern-gate, Ale-gate or All-gate (Aldgate), Bishops-gate, Moor-gate, Cripplegate, Alders-gate and New-gate, all of which are still commemorated in names of streets, etc., marking the localities. Roman London from the Tower to Ludgate was about a mile in length, and from the Thames to 'London Wall' about half a mile in breadth. Its remains

at Cheapside and the Mansion House are found at about 18 feet below the present surface. The Roman city as at first enclosed must, however, have been smaller, as Roman sepulchres have been found in Moorgate Street, Bishopsgate, and Smithfield, which must then have lain beyond the walled city. The Saxons, who seldom distinguished themselves as builders, contributed nothing to the fortification of London; but King Alfred refounded the city and restored the walls (886) as a rampart against the Danes, who never took London afterwards. The Normans also did much, beginning with the erection of the Tower. During the earlier ages of Saxon rule, the great works left here by the Romans — villas, baths, bridges, roads, temples, statuary, — were either destroyed or allowed to fall into decay, as was the case, indeed, all over Britain.

London became the capital of one of the Anglo-Saxon kingdoms, and continued to increase in size and importance. The sites of two of modern London's most prominent buildings — Westminster Abbey and St. Paul's Cathedral — were occupied as early as the beginning of the 7th cent. by the modest originals of these two stately churches. Bede, at the beginning of the 8th cent., speaks of London as a great market frequented by foreign traders, and we find it paying one-fifth of a contribution exacted by Canute from the entire kingdom. From William the Conqueror London received a charter† in which he engaged to maintain the rights of the city, but the same monarch erected the White Tower to overawe the citizens in the event of disaffection. At this time the city probably contained 30-40,000 inhabitants. A special promise is made in Magna Charta, extorted from King John, to observe all the ancient privileges of London; and we may date the present form of its Corporation, consisting of Mayor, Aldermen, and Common Councilmen, from a somewhat earlier period ††. The 13th and 14th centuries are marked in the annals of London by several lamentable fires, famines, and pestilences, in which many thousands of its inhabitants perished. The year 1381 witnessed the rebellion of Wat Tyler, who was slain by Lord Mayor Walworth at Smithfield. In this outbreak, and still more in that of Jack Cade (1450), London suffered severely, through the burning and pillaging of its houses. During the reigns of Henry VIII. (1509-1547) and his daughter Mary (1552-1558), London acquired a terrible familiarity with the fires lighted to consume unfortunate 'heretics' at the stake, while under the more beneficent

+ The following is the text of this charter as translated by Bishop Stubbs: — 'William king greets William bishop and Gosfrith portreeve, and all the burghers within London, French and English, friendly; and I do you to wit that I will that ye be all lawworthy that were in King Edward's day. And I will that every child be his father's heir after his father's day; and I will not endure that any man offer any wrong to you. God keep you'.

†† A deed among the archives of St. Paul's mentions a 'Mayor of the City of London' in 1193.

reign of Elizabeth (1558-1603), the capital showed its patriotic zeal by its liberal contributions of men, money, and ships, for the purpose of resisting the threatened attack of the Armada.

A map of London at this time would show the Tower standing on the verge of the City on the E., while on the W., the much smaller city of Westminster would still be a considerable distance from London. The Strand, or river-side road connecting the two cities, would appear bordered by numerous aristocratic mansions, with gardens extending into the fields or down to the river. Throughout the Norman period, and down to the times of the Plantagenets and the Wars of the Roses, the commonalty lived in poor and mean wooden dwellings; but there were many good houses for the merchants and manufacturers, and many important religious houses and hospitals, while the Thames was provided with numerous convenient quays and landing-stages. The streets, even as lately as the 17th cent., were narrow, dirty, full of ruts and holes, and ill-adapted for traffic. Many improvements, however, were made at the period we have now reached (the end of the 16th cent.), though these still left London very different from what we now see it.

In the Civil Wars, London, which had been most exposed to the exactions of the Star Chamber, naturally sided with the Roundheads. It witnessed Charles I. beheaded at the Palace of Whitehall in 1649, and Oliver Cromwell proclaimed Lord Protector of England in 1653; and in 1660 it saw Charles II. placed on the throne by the 'Restoration'. This was a period when England, and London especially, underwent dire suffering in working out the problem of civil and religious liberty, the successful solution of which laid the basis of the empire's greatness. In 1664-1666 London was turned into a city of mourning and lamentation by the ravages of the Great Plague, by which, it is calculated, it lost the enormous number of 100,000 citizens. Closely treading on the heels of one calamity came another — the Great Fire — which, in September, 1666, destroyed 13,000 houses, converting a great part of the eastern half of the city into a scene of desolation. This disaster, however, ultimately proved very beneficial to the city, for London was rebuilt in a much improved form, though not so advantageously as it would have been if Sir Christopher Wren's plans had been fully realised. Among the new edifices erected after the fire was the present St. Paul's Cathedral. Of important buildings existing before the fire, Westminster Abbey and Hall, the Temple Church, the Tower, and a few of the City churches are now almost the only examples.

Wren fortunately had his own way in building the fifty odd City churches, and the visitor to London should not fail to notice their great variety and the skill with which they are grouped with St. Paul's — though this latter feature has been somewhat obscured by recent demolitions and erections. A good panorama of the entire group is obtained from the tower of St. Saviour's, Southwark; the general effect is also visible from Blackfriars Bridge (p. 147).

It was not, however, till the reign of Queen Anne (1702-1714), that London began to put on anything like its present appearance. In 1703 it was visited by a fearful storm, by which houses were overthrown, the ships in the river driven on shore, churches unroofed, property to the value of at least 2,000,000*l.* destroyed, and

the lives of several hundreds of persons sacrificed. The winter of 1739-1740 is memorable for the Great Frost, lasting from Christmas to St. Valentine's Day, during which a fair was held on the frozen Thames. Houses were first numbered in 1767. Great injuries were inflicted on the city by the Gordon No-Popery Riots of 1780. The prisons were destroyed, the prisoners released, and mansions burned or pillaged, thirty-six conflagrations having been counted at one time in different quarters; and the rioters were not subdued till hundreds of them had paid the penalty of their misdeeds with their lives.

Many of the handsomest streets and finest buildings in London date from the latter half of last century. To this period belong the Mansion House, the Horse Guards, Somerset House, and the Bank. During the 19th cent. the march of improvement has been so rapid as to defy description. The Mint, the Custom House, Waterloo Bridge, London Bridge, Buckingham Palace, the Post Office, the British Museum, the Athenæum Club, the York Column, the National Gallery, the Houses of Parliament, the new Law Courts, and the whole of Belgravia and the West End beyond, have all arisen during the last 80 years. An important event in the domestic history of the city was the commencement of gas-lighting in 1807. (Before 1716 the provisions for street-lighting were very imperfect, but in that year an act was passed ordering every householder to hang out a light before his door from six in the evening till eleven.) From that time to the present London has been actively engaged, by the laying out of spacious thoroughfares and the construction of handsome edifices, in making good its claim to be not only the largest, but also one of the finest cities in the world. Among the most important achievements of the past decade have been the construction of the Tower Bridge (p. 159) and of the Black-wall and electric railway tunnels under the Thames (pp. 163, 61). The electric light has hitherto been used comparatively little in the London streets, though the Thames Embankment and a few other thoroughfares are now lighted by electricity.

No authentic estimate of the population of London can be traced farther back than two centuries. Nor is it easy to determine the area covered by buildings at different periods. At one time the 'City within the Walls' comprised all; afterwards was added the 'City without the Walls'; then the city and liberties of Westminster; then the borough of Southwark, S. of the river; then numerous parishes between the two cities; and lastly other parishes forming an encircling belt around the whole. All these component elements at length came to be embraced under the name of 'London'. The population was about 700,000 in the year 1700, about 900,000 in 1800, and 1,300,000 in 1821. Each subsequent decennial census included a larger area than the one that preceded it. The original 'City' of London, covering little more than 1 square mile, has in this way expanded to a great metropolis of fully 120 square miles, containing, in 1896, a population of 4,432,271 persons (see p. 96). Extension of commerce has accompanied the growth of population. Statistics of trade in past centuries are wanting; but at the present time London supplies half the total customs-revenue of the kingdom. One-fourth of the whole ship tonnage of England, and one-fourth of the entire exports, are centred in the port of London. (For fuller statistical information, see below, Section 20.)

20. Topography and Statistics.

Topography. The city of London is built upon a tract of undulating clay soil, which extends irregularly along the valley of the Thames from a point near Reading to Harwich and Herne Bay at the mouth of the river, a distance of about 120 miles. It is divided into two portions by the river *Thames*, which, rising in the Cotswold Hills in Gloucestershire, is from its source down to its mouth in the German Ocean at Sheerness 230 M. in length, and is navigable by sea-going vessels for a distance of 50 M. — The southern and less important part of London (*Southwark, Lambeth, Greenwich, etc.*) lies in the counties of *Surrey* and *Kent*; the northern and principal portion in *Middlesex*. The latter part of the immense city may be divided, in accordance with its general characteristics, into two great halves (not taking into account the extensive outlying districts on the N. and the N.E., which are comparatively uninteresting to strangers): —

I. The *City* and the *East End*, consisting of that part of London which lies to the E. of the Temple. form the commercial and money-making quarter of the metropolis. It embraces the Port, the Docks, the Custom House, the Bank, the Exchange, the innumerable counting-houses of merchants, money-changers, brokers, and underwriters, the General Post Office, the printing and publishing offices of *The Times*, the legal corporations of the Inns of Court, and the Cathedral of St. Paul's, towering above them all.

II. The *West End*, or that part of the town to the W. of the Temple, is the quarter of London which spends money, makes laws, and regulates the fashions. It contains the Palace of the Queen the Mansions of the aristocracy, the Clubs, Museums, Picture Galleries, Theatres, Barracks, Government Offices, Houses of Parliament, and Westminster Abbey; and it is the special locality for parks, squares, and gardens, for gorgeous equipages and powdered lackeys.

Besides these great divisions, the following districts are distinguished by their population and leading occupations: —

I. On the LEFT BANK of the Thames: —

(a) To the E. of the City is the so-called *Long Shore*, which extends along the bank of the Thames, and is chiefly composed of quays, wharves, storehouses, and engine-factories, and inhabited by shipwrights, lightermen, sailors, and marine store dealers.

(b) *Whitechapel*, with sugar-bakeries and their German workmen.

(c) *Houndsditch* and the *Minories*, the quarters of the Jews.

(d) *Bethnal Green* and *Spitalfields* to the N., and part of *Shoreditch*, form a manufacturing district, occupied to a large extent by silk-weavers, partly descended from the French Protestants (*Huguenots*) who took refuge in England after the Revocation of the Edict of Nantes in 1685.

(e) *Clerkenwell*, between Islington and Hatton Garden, the district of watch-makers and metal-workers.

(f) *Paternoster Row*, near St. Paul's Cathedral, the focus of the book-trade.

(g) *Chancery Lane* and the *Inns of Court*, the headquarters of barristers, solicitors, and law-stationers.

II. In *Surrey* and *Kent*, on the RIGHT BANK of the Thames: —

(a) *Southwark* and *Lambeth*, containing numerous potteries, glass-works, machine-factories, breweries, and hop-warehouses.

(b) *Bermondsey*, famous for its tanneries, glue-factories, and wool-warehouses.

(c) *Rotherhithe*, farther to the E., chiefly inhabited by sailors, ship-carpenters, coal-heavers, and bargemen.

(d) *Deptford*, with its great cattle-market, on the river, to the S.E. of Southwark.

(e) *Greenwich*, with its hospital, park, and observatory.

(f) *Woolwich*, with its arsenal and dockyards.

By the Redistribution Bill of 1885 London is divided for parliamentary purposes into the City Proper, returning two members of parliament, and 27 metropolitan boroughs comprising 57 single member districts. London University also returns one member.

The *City Proper*, which strictly speaking forms a county of itself and is not included in Middlesex, is bounded on the W. by the site of Temple Bar and Southampton Buildings; on the N. by Holborn, Smithfield, Barbican, and Finsbury Circus; on the E. by Bishopsgate Without, Petticoat Lane, Aldgate, and the Minories; and on the S. by the Thames.

The City is divided into 26 *Wards* (or 27, including that of Bridge Without or Southwark) and 108 parishes, has a separate administration and jurisdiction of its own, and is presided over by the Lord Mayor. At the census of 1891 it consisted of 5750 inhabited houses with 37,504 inhabitants (37,268 less than in 1871). The *resident* population is steadily decreasing on account of the constant emigration to the West End and suburbs, the ground and buildings being so valuable for commercial purposes as to preclude their use merely as dwellings. More than 4000 houses are left empty every night under the guardianship of the 900 members of the City police force (p. 96). The *day* population of the City in 1891 was 301,381, and the number of houses or separate tenements in which persons were actively employed during the day was 25,143. The rateable value of property in 1896 was 4,481,160*l.* or about 1,500,000*l.* more than that of Liverpool. Sites for building in the City sometimes realise no less than 20-70*l.* per square foot. The annual revenue of the City of London is upwards of 500,000*l.* In 1891 an attempt was made to estimate the number of persons and vehicles entering the City precincts within 24 hours. Enumerators were stationed at 80 different inlets, and their returns showed the enormous totals of 1,121,708 persons and 92,488 vehicles.

Westminster, to the W. of the City, bounded on the N. by Bayswater Road and Oxford Street, on the W. by Chelsea, Kensington, and Brompton, and on the S. by the Thames, comprises three of the parliamentary boroughs (*Westminster Proper* or the *Abbey District*, the *Strand District*, and the *District of St. George's, Hanover Square*), each returning one member to the House of Commons. It

contains 23,258 houses and 198,796 inhabitants. Though a city constituted by royal charter, Westminster has no municipality but is governed by a High Steward and High Bailiff, appointed by the Dean of Westminster Abbey, along with sixteen burgesses and sixteen assistant burgesses.

The remaining parliamentary boroughs are *Battersea* (including *Clapham*), *Bethnal Green*, *Camberwell*, *Chelsea*, *Deptford*, *Finsbury*, *Fulham*, *Greenwich*, *Hackney*, *Hammersmith*, *Hampstead*, *Islington*, *Kensington*, *Lambeth*, *Lewisham*, *Marblebone*, *Newington*, *Paddington*, *St. Pancras*, *Shoreditch*, *Southwark* (including *Bermondsey* and *Rotherhithe*), *Tower Hamlets*, *Wandsworth*, and *Woolwich*. The population, area, and boundaries of these new boroughs are given in a map published by Philip, 32 Fleet Street (6d.)

Statistics. The City, the West End, and the Borough, together with the suburban villages which have been gradually absorbed, form the great and constantly extending metropolis of London — a city which, in the words of Tacitus (*Ann.* 14, 33), was and still is 'copiâ negotiatorum et commeatum maxime celebre'. It has doubled in size within the last half-century, being now, from Stratford and Blackwall on the E. to Kew Bridge and Acton on the W., 14 M. in length, and from Clapham and Herne Hill on the S. to Hornsey and Highgate on the N., 8 M. in breadth, while it covers an area of 122 square miles. This area is, at a rough estimate, occupied by 7800 streets, which if laid end to end would form a line 3000 M. long, lighted by a million gas-lamps consuming daily 28,000,000 cubic feet of gas. The 554,000 buildings of this gigantic city include 1400 churches of various denominations, 7500 public houses, 1700 coffee-houses, and 500 hotels and inns. The Metropolitan and City Police District, which extends 12-15 M. in every direction from Charing Cross, embraces an area of 690 sq. M., with 7000 M. of streets and roads and 800,000 inhabited houses. The annual rateable value of house property in the County of London (see p. 95) in 1896 was 35,832,468*l*. According to the census of 1891, the population of London consisted of 4,211,056 souls (or within the bounds of the Metropolitan Police District 5,633,332), an increase of 866,671 over that of 1881. The number of paupers was 106,670. In 1896 the population was 4,432,271. Within the last forty years the population of London has been almost doubled (pop. in 1851, 2,362,236), and about 2000 M. of new streets have been constructed. There are in London more Scotsmen than in Aberdeen, more Irish than in Dublin, more Jews than in Palestine, and more Roman Catholics than in Rome. The number of Americans resident in London has been estimated by a competent authority at 15,000, while perhaps 100,000 pass through it annually. In Paris the Americans number about 8000.

Between 1856 and 1889 the important METROPOLITAN IMPROVEMENTS, undertaken for the facilitation of traffic and for the sanitary benefit of the population, were superintended by the *Metropolitan*

Board of Works. This body, however, ceased to exist on March 31st, 1889, and all its powers and duties were transferred to the LONDON COUNTY COUNCIL, a body called into existence by an Act of Parliament passed in 1888. Various new powers were also conferred on the Council. The new '*Administrative County of London*' includes the City of London and parts of the counties of Middlesex, Surrey, and Kent. Its electoral divisions coincide with the parliamentary boroughs mentioned at p. 94, two Councillors being elected by the borough franchise for each division. With the 19 Aldermen appointed by the Council itself, the total number of members is thus 137. The office of the County Council is in Spring Gardens, Charing Cross (Pl. R, 26; IV). Its annual income is about 3,350,000*l.*

Though the Metropolitan Board of Works never exactly met the idea of a popular elective body and though it had practically lost the public confidence before its extinction, it is yet impossible to deny that it accomplished many public works of great magnificence and utility, though at enormous expense. The most important work of the Board was the new system of *Interceptive Main Drainage*, begun in 1859 under the superintendence of Sir Joseph Bazalgette, and carried out at a cost of 6,500,000*l.* The system consists of large sewers or tunnels, constructed nearly parallel with the Thames, as far as Barking Creek, 14 M. below London, on the left bank of the river, and to Crossness on the right, where the drainage is made to flow into the Thames at high water with the view of its being carried out to sea by the ebb-tide. The sewage (200 million gallons daily) is subjected to an elaborate process of deodorisation and precipitation before its discharge into the river, while 40,000 tons of sludge are weekly carried out to sea by the Council's sludge-boats, greatly to the advantage of the purity of the Thames, though it can hardly be asserted that the drainage problem has been finally solved. It is worthy of remark that this pollution of the most important river in Britain is at present made legal by an exceptional clause in the River Pollution Prevention Act. The main sewers, of which there are three on the N. side of the Thames, independent of each other and at different levels, consist of tunnels lined with brick, 11 ft. wide and 10 ft. high. Their aggregate length amounts to 85 M. — The *Thames Embankment*, described at p. 145, is another and scarcely less important undertaking of the Board of Works. — All the *Bridges* over the Thames on which toll was levied were made free by the Board at a cost of 1½ million sterling, and a free ferry has been established at Woolwich. — The formation of new *Streets* and the acquisition and opening of *Parks* and other *Open Spaces* have also engaged the attention of the Board and its successor. There are now 3600 acres of open spaces in London (in addition to the royal parks), over 1000 acres of which have been acquired under the County Council. Other notable achievements of the County Council are the construction of the Blackwall Tunnel (p. 163), the opening of a model municipal lodging-house for 324 men in Parker Street, Drury Lane, and the clearance of several insanitary areas.

The *London Fire Brigade*, a well-equipped force of 930 men, is under the control of the County Council. It is maintained at an annual cost of 150,000*l.* Comp. p. 352. — The *London Salvage Corps* (headquarters, 63 Watling Street, E.C.) is a body of about 100 men maintained by the principal Fire Insurance Companies to assist in saving property in fires.

The elementary education (free since 1891) of London is attended to by the *London School Board*, consisting of 55 members, elected by the City and the ten other districts into which London is divided for the educational franchise. In the City the electors are the voters for Common Councilmen, in the other divisions the

rate-payers. The annual income of the Board, exclusive of loans, is about 2,300,000*l.* The schools provided by the board accommodate nearly 500,000 children, out of a total of 725,000 upon the roll of efficient schools. The number of teachers is over 10,000. The office of the board is on the Victoria Embankment, near the Temple Station (see p. 147).

21. General Hints.

Some of the following remarks may be deemed superfluous by many readers of this Handbook; but a few observations on English or London peculiarities may not be unacceptable to the American, the English-speaking foreigner, or the provincial visitor.

In England, Sunday, as is well known, is observed as a day of rest and of public worship. Shops, places of amusement, galleries, and the City restaurants are closed the whole day, while other restaurants are open from 1 to 3, and from 6 to 11 p.m. only. Many places of business are closed from 1, 2, or 3 p.m. on Saturday till Monday morning. Among these are all the banks and insurance offices and practically all the wholesale warehouses.

Like '*s'il vous plaît*' in Paris, '*if you please*' or '*please*' is generally used in ordering refreshments at a café or restaurant, or in making any request. The English forms of politeness are, however, by no means so minute or ceremonious as the French. For example, the hat is raised to ladies only, and is worn in public places, such as shops, cafés, music halls, and museums. It should, however, be removed in the presence of ladies in a lift (elevator).

The fashionable hour for paying visits in London is between 4 and 6 p.m. The proper mode of delivering a letter of introduction is in person, along with the bearer's visiting card and address; but when this is rendered inconvenient by the greatness of distance or other cause, the letter may be sent by post, accompanied by a polite explanation.

The usual dinner hour of the upper classes varies from 6 to 8 or even 9 p.m. It is considered permissible for guests invited to a dinner-party to arrive a few minutes late. A common form of invitation is 'eight, for half-past eight', in which case the guest should arrive not later than the latter hour. Gentlemen remain at table, over their wine, for a short time after the ladies have left.

Foreigners may often obtain, through their ambassadors, permission to visit private collections which are not open to the ordinary English tourist.

We need hardly caution newcomers against the artifices of pick-pockets and the wiles of impostors, two fraternities which are very numerous in London. It is even prudent to avoid speaking to strangers in the street. All information desired by the traveller may be obtained from one of the policemen, of whom about 15 500 (500 mounted) perambulate the streets of the metropolis. If a policeman is not readily found, application may be made to a postal letter carrier, to a commissionnaire, or at a neighbouring shop. A considerable degree of caution and presence of mind is often requisite in crossing a crowded thoroughfare, and in entering or alighting from a train or omnibus. The 'rule of the road' for foot-passengers in busy streets is to keep to the right. Poor neighbourhoods should be avoided after nightfall. Strangers are also warned against *Mock Auctions*, a specious trap for the unwary, and indeed should neither buy nor sell at any auction in London without the aid of an experienced friend or a trustworthy broker.

ADDRESSES of all kinds may be found in *Kelly's Post Office Directory*, a thick volume of 8000 pages, or in *Morris's Directory*, a less extensive work, one or other of which may be seen at all the hotels and cafés and at most of the principal shops. The addresses of residents at the West

End and other suburbs may also be obtained from *Boyle's Court Guide*, *Webster's Royal Red Book*, the *Royal Blue Book*, or *Kelly's Suburban Directory*, and those of city men and firms in *Collingridge's City Directory*.

A useful adjunct to most houses in the central parts of London is a *Cab Whistle*, one blast upon which summons a four-wheeler, two a hansom.

Among the characteristic sights of London is the *Lord Mayor's Show* (9th Nov.), or the procession in which — maintaining an ancient and picturesque, though useless custom — the newly-elected Lord Mayor moves, amid great pomp and ceremony, through the streets from the City to the Courts of Justice, in order to take the oath of office. It is followed by the great dinner in the Guildhall (p. 130).

22. Guilds, Charities, Societies, Clubs.

Guilds. The City Companies or Guilds of London were once upwards of one hundred in number, about eighty of which still exist, though few exercise their ancient privileges. About forty of them possess halls in which they transact business and hold festivities; the others meet either in rooms lent to them at Guildhall, or at the offices of the respective clerks. All the companies except five are called *Livery Companies*, and the members are entitled, on ceremonial occasions, to wear the liveries (gowns, furs, etc.) of their respective guilds. Many of the companies are extremely wealthy, while others possess neither halls nor almshouses, neither estates nor revenues, — nothing but ancient charters to which they reverentially cling. Some of the guildhouses are among the most interesting buildings in London, and are noticed throughout the Handbook. The Twelve Great Companies, wealthier and more influential than the rest, are the *Mercers*, *Grocers*, *Drapers*, *Fishmongers*, *Goldsmiths*, *Skinners*, *Merchant Taylors*, *Haberdashers*, *Salter*s, *Ironmongers*, *Vintners*, and *Clothworkers*. Some of the companies represent trades now quite extinct, and by their unfamiliar names strikingly illustrate the fact how completely they have outlived their original purpose. Such are the *Bowyers*, *Broderers*, *Girdlers*, *Horners*, *Loriners* (saddler's ironmongers), *Patten Makers*, and *Scriveners*.

Charities. The charities of London are on a scale commensurate with the vastness of the city, being no fewer than 2000 in number. They comprise hospitals, dispensaries, asylums; bible, tract, missionary, and district visiting societies; provident homes, orphanages, etc. A tolerably complete catalogue will be found in *Fry's Guide to the London Charities* (1s. 6d.), *Howe's Classified Directory of Metropolitan Charities* (1s.), or *Low's Handbook to the Charities of London* (1s.). The total voluntary subscriptions, donations, and bequests to these charities amount to about 5,000,000*l.* annually, or more than 1*l.* for each man, woman, and child in the capital. The institution of 'Hospital Sunday', on which collections are made in all the churches for the hospitals, produces a yearly revenue of about 45,000*l.* Non-churchgoers have a similar opportunity afforded them on 'Hospital Saturday', when about 750 ladies station themselves at

street-corners to receive contributions; this produces about 7000*l.*, while collections made at the same time in workshops add 13,000*l.* or more. The following is a brief list of the chief general hospitals, besides which there are numerous special hospitals for cancer, small-pox, fever, consumption, eye and ear diseases, and so forth.

Charing Cross, Agar Street, Strand. — *French Hospital*, 172 Shaftesbury Avenue. — *German*, Dalston Lane, Dalston. — *Great Northern*, Holloway Road. — *Guy's*, St. Thomas Street, Southwark. — *Italian*, 40 Queen Square. — *King's College*, Portugal Street, Lincoln's Inn Fields. — *London*, 209 Whitechapel Road. — *London Homeopathic*, Great Ormond Street. — *Metro-politan*, Kingsland Road, E. — *Middlesex*, Mortimer Street, Berners Street. — *North-West London*, 18 Kentish Town Road. — *University College*, or *North London*, Gower Street. — *Royal Free*, 256 Gray's Inn Road. — *St. Bartholomew's*, Smithfield. — *St. George's*, Hyde Park Corner. — *St. Mary's*, Cambridge Place, Paddington. — *St. Thomas's*, Albert Embankment. — *Temperance*, Hampstead Road. — *Vegetarian*, at Loughton (p. 390). — *West London*, Hammersmith Road. — *Westminster*, Broad Sanctuary.

The following are *HOSPITALS FOR LADIES*, in which patients are received for a moderate charge: — *Establishment for Invalid Ladies*, 90 Harley Street (1*l.*-2*l.* 5*s.* 6*d.* per week); *New Hospital for Women*, 144 Euston Road, with lady-doctors; *Chelsea Hospital for Women*, Fulham Road.

Societies. The societies for the encouragement of industry, art, and science in London are extremely numerous, and many of them possess most ample endowments. The names of a few of the most important may be given here, some of them being described at length in other parts of the Handbook: —

Royal Society, *Royal Academy*, *Society of Antiquaries*, *Geological Society*, *Royal Astronomical Society*, *Linnaean Society*, *Chemical Society*, *British Association for the Advancement of Science*, all in Burlington House, Piccadilly. — *Royal Archaeological Institute*, 20 Hanover Square. — *Royal Academy of Music*, 4 Tenterden Street, Hanover Square. — *Royal College of Music*, Prince Consort Road, South Kensington. — *Royal College of Physicians*, Pall Mall East. — *Royal College of Surgeons*, 40 Lincoln's Inn Fields. — *Royal Geographical Society*, 1 Savile Row, Burlington Gardens. — *Royal Agricultural Society*, 13 Hanover Square. — *Royal Asiatic Society*, 22 Albemarle Street, Piccadilly. — *Royal Society of Literature*, 20 Hanover Square, W. — *Royal College of Science*, Exhibition Road, South Kensington. — *Society for the Encouragement of Arts, Manufactures, and Commerce*, generally known as the *Society of Arts*, John Street, Adelphi, Strand. — *Trinity College* (music and arts), 13 Mandeville Place, Manchester Square. — *Heralds' College*, Queen Victoria Street. — *Institution of Civil Engineers*, 25 Great George Street, Westminster. — *Royal Institute of British Architects*, 9 Conduit Street, W. (good collection of books on architecture). — *Sanitary Institute of Great Britain* (Museum of Hygiene), 74a Margaret Street, Cavendish Square. — *School of Electrical Engineering and Submarine Telegraphy*, 12 Prince's Street, Hanover Square. — *Royal Institution*, 21 Albemarle Street, Piccadilly. Popular lectures on science, art, and literature are delivered here on Friday evenings during the Season (adm. by a member's order). Six lec-

tures for children, illustrated by experiments, are given after Christmas. — *City and Guilds of London Institute*, Gresham College, Basinghall Street, City, for the advancement of technical education.

The **Clubs** are chiefly devoted to social purposes. Most of the club-houses at the West End, particularly those in or near Pall Mall, are very handsome, and admirably fitted up, affording every possible comfort. To a bachelor in particular his 'club' is a most serviceable institution. Members are admitted by ballot, but candidates are rejected by a certain small proportion of 'black balls' or dissentient votes. The entrance fee varies from 5*l.* 5*s.* to 40*l.*, and the annual subscription is from 3*l.* 3*s.* to 15*l.* 15*s.* The introduction of guests by a member is allowed in some, but not in all of the clubs. The cuisine is usually admirable. The wine and viands, which are sold at little more than cost price, often attain a pitch of excellence unequalled by the most elaborate and expensive restaurants.

We append a roughly classified list of the most important clubs:—

Political. — **CONSERVATIVE:** *Carlton*, 94 Pall Mall, the premier Conservative Club (1800 members); *City Carlton*, 24 St. Swithin's Lane; *Conservative Club*, 74 St. James's Street (1200 members); *Constitutional*, Northumberland Avenue (6500 members); *Junior Carlton*, 30-35 Pall Mall (2100 members); *Junior Conservative*, 43 Albemarle Street (5500 members); *Junior Constitutional*, 102 Piccadilly (5500 members); *National Conservative*, 9 Pall Mall; *Primrose*, 4 Park Place, St. James's (5500 members); *St. Stephen's*, 1 Bridge Street, Westminster. — **LIBERAL:** *Brooks's*, 60 St. James's Street (Whig club); *City Liberal Club*, Walbrook; *Devonshire*, 50 St. James's Street (1500 members); *National Liberal*, Whitehall Place (6000 members); *Reform*, 104 Pall Mall, the premier Liberal Club (1400 members). — The *St. James's Club*, 106 Piccadilly, is for the diplomatic service (650 members).

Military and Naval and University Clubs. — *Army and Navy Club*, 36 Pall Mall (2400 members); *Cavalry*, 127 Piccadilly; *East India United Service*, 16 St. James's Square (2500 members); *Guards' Club*, 70 Pall Mall; *Isthmian*, 150 Piccadilly; *Junior Army and Navy*, 10 St. James's Street; *Junior United Service*, 11 Charles Street (2000 members); *Naval and Military*, 9½ Piccadilly (2000 members); *New Oxford and Cambridge*, 68 Pall Mall; *New University*, 57 St. James's Street; *Oxford and Cambridge*, 71-76 Pall Mall; *United Service*, 116 Pall Mall (1600 members; members must not hold lower rank than major in the army or commander in the navy); *United University*, 1 Suffolk Street.

Literary, Dramatic, Artistic Clubs, etc. — *Arts Club*, 17 Hanover Square; *Arundel*, 1 Adelphi Terrace. — *Athenæum Club*, 107 Pall Mall, the club of the *literati*; 1200 members. (Distinguished strangers visiting London may be elected honorary members of the Athenæum during their temporary residence in London.) — *Authors'*, 3 Whitehall Court, S.W.; *Burlington Fine Arts Club*, 17 Savile Row; *Camera*, Charing Cross Road; *Crichton*, 10 Adelphi Terrace (proprietary); *Garrick Club*, 13 and 15 Garrick Street, Covent Garden, for literary men and actors (650 members); *Green Room*, 20 Bedford Street, Covent Garden; *Hogarth*, 36 Dover St.; *Press Club*, Wine Office Court, Fleet Street; *Royal Societies' Club*, 63 St. James's Street; *Savage Club*, 6 Adelphi Terrace.

Sporting Clubs. — *Alpine Club*, 23 Savile Row; *Badminton*, 98 Piccadilly (1000 members; sporting and coaching); *Baths Club*, 34 Dover Street (for swimming, etc.); *Isthmian*, 150 Piccadilly; *Kennel Club*, 27 Old Burlington Street; *National Sporting Club*, Covent Garden; *Prince's*, Knightsbridge (rackets and tennis); *Queen's*, West Kensington (tennis, rackets, etc.); *Sports Club*, 8 St. James's Square; *Turf Club*, 85 Piccadilly (whist and other card games); *Victoria*, 18 Wellington Street, Strand. — *Hurlingham Club*, see p. 384; *Ranelagh Club*, see p. 354. — Comp. pp. 69-73.

Social and General Clubs. — *Albemarle*, 13 Albemarle Street, for ladies and gentlemen (750 members); *Arthur's*, 69 St. James's Street; *Bachelors'*, 8 Hamilton Place; *Boodle's*, 23 St. James's Street (chiefly for country gentlemen); *Cigar Club*, 6a Waterloo Place (1000 members); *City of London*, 19 Old Broad Street, City; *German Athenæum*, 93 Mortimer Street; *Gresham*, 1 Gresham Place, City; *Grosvenor*, 135 New Bond Street (3000 members); *Junior Athenæum*, 116 Piccadilly; *Marlborough*, 52 Pall Mall; *National*, 1 Whitehall Gardens; *New*, 4 Grafton Street; *New Travellers*, 97 Piccadilly; *Oriental Club*, 18 Hanover Square; *Orleans Club*, 29 King Street, St. James's; *Piccadilly*, 125 Piccadilly; *Portland*, 9 St. James's Square (whist); *Raleigh Club*, 16 Regent Street; *St. George's Club*, 4 Hanover Square (300 members); *Savile Club*, 107 Piccadilly; *Thatched House Club*, 86 St. James's Street; *Travellers*, 106 Pall Mall (800 members; each member must have travelled at least 500 miles from London); *Union Club*, Trafalgar Square, corner of Cockspur Street; *Wellington*, 1 Grosvenor Place; *White's Club*, 38 St. James's Street; *Whitchall Club*, 47 Parliament Street; *Windham Club*, 13 St. James's Square.

Ladies' Clubs. — *Alexandra*, 12 Grosvenor Street (875 members); *New Somerville*, 231 Oxford Street; *Ladies' University Club*, 47 Maddox Street, W.; *Ladies' Victoria*, 16 Holles Street (a residential club); *Pioneers'*, 22 Bruton St.; *Writers'*, Hastings House, Norfolk Street, Strand; *Ladies' County*, 21 Hanover Square (300 members). — The *Albemarle* (see above) and the *Denison*, 15 Buckingham Street, Strand (for social discussions), are for ladies and gentlemen.

The *Royal Colonial Institute*, Northumberland Avenue, founded in 1868 for the purpose of 'providing a place of meeting for all gentlemen connected with the Colonies and British India' (3800 members), and the *Imperial Institute* (p. 323) offer many of the advantages of a good club. The *Foreign Missions Club*, Highbury Park, is intended for missionaries and those interested in their work.

23. Preliminary Ramble.

Nothing is better calculated to afford the traveller some insight into the labyrinthine topography of London, to enable him to ascertain his bearings, and to dispel the first oppressive feeling of solitude and insignificance, than a drive through the principal quarters of the town.

The outside of an omnibus affords a much better view than a cab (fares, see p. 33), and, moreover, has the advantage of cheapness. If the driver, beside whom the stranger should sit, happens to be obliging (and a small gratuity will generally make him so), he will afford much useful information about the buildings, monuments, and other sights on the route; but care should be taken not to distract his attention in crowded parts. Even without such assistance, however, our plan of the city, if carefully consulted, will supply all necessary information. If ladies are of the party, an open *Fly* (see p. 34) is the most comfortable conveyance.

Taking *Hyde Park Corner*, at the W. end of Piccadilly, as a convenient starting-point, we mount one of the numerous omnibuses which ply to the Bank and London Bridge and traverse nearly the whole of the quarters lying on the N. bank of the Thames. Entering Piccadilly, we first pass, on the right, the Green Park,

beyond which rises Buckingham Palace (p. 310). A little farther to the E., in the distance, we descry the towers of Westminster Abbey (p. 237) and the Houses of Parliament (p. 228). In Regent Street on the right, at some distance off, rises the York Column (p. 265). Passing Piccadilly Circus with the Shaftesbury Memorial (p. 271), we drive to the right through the Haymarket, near the end of which, on the left, is the theatre of that name (p. 63). We now come to Trafalgar Square, with the Nelson Monument (p. 178) and the National Gallery (p. 180). On the right, in the direction of Whitehall, we observe the old statue of Charles I. Passing Charing Cross, with the large Charing Cross Hotel (p. 7) on the right, we enter the Strand, where the Adelphi, Lyceum, Gaiety, and other theatres lie on our left, and the Savoy, Terry's, and Strand theatres on our right (pp. 63, 64). On the left is Southampton Street, leading to Covent Garden (p. 223), and on the right Wellington Street, with Somerset House (p. 174) near the corner, leading to Waterloo Bridge (p. 175). Near the middle of the Strand we reach the church of St. Mary le Strand (p. 174), and farther on is St. Clement Danes (p. 173). On the left we see the extensive new Law Courts (p. 172). Passing the site of Temple Bar (see p. 171), we now enter the City proper (p. 93). On the right of Fleet Street are several entrances to the Temple (p. 168), while on the left rises the church of St. Dunstan in the West (p. 165). At the end of Farringdon Street, diverging on the left, we notice the Holborn Viaduct Bridge (p. 121); on the right, in New Bridge Street, is the Ludgate Hill Station. We next drive up Ludgate Hill, pass St. Paul's Cathedral (p. 107) on the left, and turn to the left to Cheapside, noticing the monument of Sir Robert Peel (p. 117), to the N. of which is the General Post Office (p. 117). In Cheapside we observe Bow Church (p. 129) on the right, and near it the Guildhall (p. 130) at the end of King Street on the left. Quitting Cheapside, we enter the Poultry, in which the Mansion House (p. 133) rises on the right. Opposite the Mansion House is the Bank of England (p. 133), and before us is the Royal Exchange (p. 136), with Wellington's Statue in front. We then drive through King William Street, with the Statue of William IV., observing the Monument (p. 143) on the left.

We now quit the omnibus, and walk along Lower Thames Street, passing Billingsgate (p. 144) and the Custom House (p. 144), to the Tower (p. 151). We then cross the new Tower Bridge (p. 159) and walk back along Tooley Street, on the S. side of the river, to St. Saviour's Church (p. 351) and London Bridge (p. 142). Hence we may return to Hyde Park Corner by omnibus, or ascend the river by steamer, passing under the Cannon Street Station Railway Bridge, Southwark Bridge (with St. Paul's rising on the right), the Chatham and Dover Bridge, and Blackfriars Bridge. Between Blackfriars Bridge and Westminster runs the Victoria Embankment (p. 145). On the right are the Temple (p. 168) and Somerset House (p. 174). The steamer then

passes under Waterloo Bridge (p. 175), beyond which, to the right, on the Embankment, stands Cleopatra's Needle (p. 146). We alight at Charing Cross Pier, adjacent to the Charing Cross Railway Bridge, and re-embark in a *Chelsea Boat*, which will convey us past Montague House (p. 227), New Scotland Yard (p. 227), Westminster Bridge, and the Houses of Parliament (p. 228), behind which is Westminster Abbey (p. 237). On the left is the Albert Embankment, with St. Thomas's Hospital (p. 354); and, farther on, Lambeth Palace (p. 354) with the Lollards' Tower, and Lambeth Bridge. We then reach Vauxhall Bridge. From Vauxhall the traveller may walk or take a tramway car to Victoria Station, whence an omnibus will convey him to Oxford Street.

In order to obtain a view of the quarters on the right (S.) bank of the Thames, or Surrey side, we take a light-green *Atlas* omnibus (*not* a City Atlas) in Regent Circus, Oxford Street (Plan R. 23), and drive through Regent Street, Regent's Quadrant, Piccadilly Circus, Regent Street (continued), Waterloo Place (with the Crimean Monument and the York Column), Pall Mall East, and Charing Cross to (right) Whitehall. Here we observe, on the left, Whitehall Banqueting Hall (p. 225), and on the right the Admiralty, the Horse Guards (p. 227), and the Government Offices. Our route next lies through Parliament Street, beyond which we pass Westminster Abbey (p. 237) and the Houses of Parliament (p. 228) on the right. The omnibus then crosses Westminster Bridge, with the Victoria Embankment on the left, and the Albert Embankment and St. Thomas's Hospital on the right. Traversing Westminster Bridge Road, we observe, on the right, Christchurch and Hawkstone Hall. In Lambeth Road we perceive the Church of St. George's, the Roman Catholic Cathedral of Southwark, and, opposite to it, Bethlehem Hospital. On the W. side of St. George's Circus, with its obelisk, rises the Blind Asylum. A little to the S. of this point, we arrive at the Elephant and Castle (on the right), where we alight, to resume our journey on a blue Waterloo omnibus. This takes us through London Road to Waterloo Road, to the right of which are the Surrey Theatre (Blackfriars Road), Magdalen Hospital, and the Victoria Music Hall (p. 66), and on the left the South Western Railway Station. We then cross Waterloo Bridge, drive along Wellington Street, passing Somerset House, and turn to the left into the Strand, which leads us to Charing Cross.

Our first curiosity having thus been gratified by a general survey of London, we may now devote our attention to its collections, monuments, and buildings in detail.

24. Disposition of Time.

The most indefatigable sight-seer will take at least three weeks to obtain even a superficial acquaintance with London and its objects of interest. A plan of operations, prepared beforehand, will aid him in regulating his movements and economising his time. Fine days should be spent in visiting the docks, parks, gardens, and environs. Excursions to the country around London, in particular, should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may altogether preclude a visit to the many beautiful spots in the neighbourhood. Fuller particulars of many excursions which can be made from London in the course of a long day, though hardly included in its environs, will be found in *Baedeker's Handbook to Great Britain*. Rainy days had better be devoted to the galleries and museums.

The following list shows the days and hours when the various collections and other sights are accessible. In winter (Oct. to April inclusive) the collections close at the earlier hours shown in the following table; in summer at the later hours. The early forenoon and late afternoon hours may be appropriately spent in visiting the principal churches, many of which are open the whole day, or in walking in the parks or in the Zoological and the Botanical Gardens, while the evenings may be devoted to the theatres. The best time for a promenade in Regent Street or Hyde Park is between 5 and 7 o'clock, when they both present a remarkably busy and attractive scene. When the traveller happens to be near London Bridge (or the Tower Bridge) he should take the opportunity of crossing it in order to obtain a view of the Port of London and its adjuncts, with its sea-going vessels arriving or departing, the innumerable river craft of all sizes, and the vast traffic in the docks. A trip to Gravesend (see p. 408) should by all means be taken in order to obtain a proper view of the shipping, no other port in the world presenting such a sight.

The following data, though carefully revised down to 1896, are liable to frequent alteration. The traveller is, therefore, recommended to consult one of the principal London newspapers with regard to the sights of the day. Our list does not include parks, gardens, and other places which, on all week-days at least, are open to the public gratis. The double asterisks indicate those sights which should on no account be omitted, while those next in importance are denoted by single asterisks. These indications, in conjunction with the special tastes and interests of each individual, will help the hurried visitor to make good use of his time. The movement for the Sunday opening of museums, galleries, and other large public collections has recently made great strides in London; and that day need no longer count as practically a *dies non* in the traveller's itinerary.

	Sunday	Monday	Tuesday	Wednesday
Charterhouse (p. 125)	—	10-1, 5, 6	10-4, 5, 6	10-4, 5, 6
Chelsea Hospital (p. 347)	services	10-1, 2-7	10-1, 2-7	10-1, 2-7
*Crystal Palace (p. 363)	—	10 till dusk	10 till dusk	10 till dusk
*Dulwich Gallery (p. 370)	2-5	10-4, 5, 6	10-1, 5, 6	10-4, 5, 6
Flaxman Gallery (p. 274)	—	—	—	—
*Foundling Hospital (p. 276)	11 1, 5-6	10-4	—	—
Greenwich Hospital (p. 359)	2-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6
Guildhall, Picture Gallery (p. 131)	3-8	10-4, 5	10-4, 5	10-4, 5
—, Museum (p. 131)	—	10-4, 5	10-4, 5	10-4, 5
*Hampton Court Palace (p. 374)	2-4, 6	10-4, 6	10-4, 6	10-4, 6
Imperial Institute (p. 323)	—	10.30-11	10.30-11	10.30-11
*Kew Gardens (p. 381)	1-6	12-6	12-6	12-6
Monument (p. 143)	—	8-6, 9-4	8-6, 9-4	8-6, 9-4
Museum, Bethnal Green (p. 163)	2 till dusk	10-10	10-4, 5, 6	10-1, 5, 6
—, **British (p. 282)	2 till dusk	10-4, 5, 6 8-10 p.m.	10-4, 5, 6 8-10	10-4, 5, 6 8-10
—, Geological (p. 269)	2 till dusk	10-10	10-5	10-5
—, *Natural History (p. 325)	2 30 till dusk	10-4, 4 30, 5, 5.30, 6	10-4, 4 30, 5, 5.30, 6	10-4, 4.30, 5, 5.30, 6
—, Parkes (p. 272)	—	10-6	10-6	10-6
—, Soane (p. 221)	—	—	11-5	11-5
—, **South Kensington (p. 328)	2 till dusk	10-10	10 10	10-4, 5, 6
—, United Service (p. 226)	—	11-4, 6	11-4, 6	11-4, 6
**National Gallery (p. 180)	2 till dusk	10-4, 5, 6, 7	10-4, 5, 6, 7	10-4, 5, 6, 7
**National Portrait Gallery (p. 212)	2 till dusk	10 4, 5, 6	10-4, 5, 6	10-4, 5, 6
*Parliament, Houses of (p. 228)	—	—	—	—
Royal Academy, Summer Ex- hib. (p. 268)	—	8-7	8-7	8-7
—, Winter Exhib. (p. 268)	—	9 till dusk	9 till dusk	9 till dusk
—, Gibson and Diploma Gal. (p. 268)	—	11-4	11-4	11-4
Royal College of Surgeons (p. 220)	—	11-4, 5	11-4, 5	11-4, 5
*St. Paul's Cathedral (p. 107)	services	9-5	9-5	9-5
Society of Arts (p. 177)	—	10-4	10-4	—
South London Fine Art Gal- lery (p. 353)	3 5, 7-9.30	3-5, 7-9.30	3-5, 7-9.30	3-5, 7-9.30
*Temple Church (p. 169)	services	10 4, 5	10-4, 5	10-4, 5
*Tower (p. 151)	—	10-4, 6	10-4	10-4
**Westminster Abbey (p. 237)	services	9 till dusk	9 till dusk	9 till dusk
*Zoological Gardens (p. 277)	(see p. 278)	9 till dusk	9 till dusk	9 till dusk

Thursday	Friday	Saturday	Admission free except when otherwise stated.
10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 5, 6 — — 10-4, 5, 6	10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 5, 6 — — 10-4, 5, 6	10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 5, 6 10-4 — 10-4, 5, 6	Great Hall closed 3-4. Adm. 1s.; on Sat. sometimes 2s. 6d. Open on Sun. in summer only. May-Aug. inclusive. Donation expected. Painted Hall open on Sun. after 2 p.m.
10-4, 5 10-4, 5 10-4, 6 10.30-11 12-6 8-6, 9-4 10-10 10-4, 5, 6 8-10 10-5	10-4, 5 10-4, 5 — 12-10 12-6 8-6, 9-4 10-4, 5, 6 10-4, 5, 6 8-10 —	10-4, 5 10-4, 5 10-4, 6 10.30-11 12-6 8-6, 9-4 10-10 10-4, 5, 6 8-10 10-10	Closed on alternate Sundays. Adm. 1s. Free on Frid. Adm. 3d. Adm. 6d. on Wed.; other days free.
10-4, 4.30, 5, 5.30, 6 10-6 11-5	10-4, 4.30, 5, 5.30, 6 10-6 11-5	10-4, 4.30, 5, 5.30, 6 10-6 —	Closed from 10th Aug. to 10th Sept. Also on Sat. and Mon. till 8 p.m. from May 1st to July 15th, and till 7 p.m. from July 16th till Aug. 31st.
10-4, 5, 6 11-4, 6 11-4, 5, 6, 7 10-4, 5 — 8-7	10-4, 5, 6 11-4, 6 11-4, 5, 6, 7 10-4, 5 — 8-7	10-10 11-4, 6 10 4, 5, 6, 7 10-4, 5, 6 10-3.30 8-7	From March to Aug. inclusive; from Sept. to Feb. on application. Adm. 6d. on Wed., Thurs., Frid.; other days free. Adm. 6d.; on Wed. by member's order only. Adm. 6d. on Thurs. & Frid.; other days free. Adm. 6d. on Thurs. & Frid.; other days free. Tickets gratis.
9 till dusk 11-4 11-4, 5 9-5 10-4	9 till dusk 11-4 — 9-5 10-4	9 till dusk 11-4 — 9-5 10-4	From 1st Mon. in May to 1st Mon. in Aug. Adm. 1s. From 1st Mon. in Jan. to 1st Mon. in Mar. Adm. 1s.
3-5, 7-9.30 10-4, 5 10-4	3-5, 7-9.30 10-4, 5 10-4	3-5, 7-9.30 10-12 10-4, 6	By special permission.
9 till dusk	9 till dusk	9 till dusk	Adm. free (Armoury and Crown Jewels 6d. each, except on Mon. & Sat.). Adm. to chapels 6d.; free on Mon. & Tues.
9 till dusk	9 till dusk	9 till dusk	Adm. 1s.; on Mon. 6d.

25. Books relating to London.

The following are some of the best and latest works on London and its neighbourhood, to which the visitor desirous of further information than can be obtained in a guide-book may be referred.

*London Past and Present, by *Henry B. Wheatley* (based upon *Peter Cunningham's Handbook of London*); 3 vols.; 1891 (an invaluable store-house of information, arranged in alphabetical order).

*London: its Celebrated Characters and Remarkable Places, by *J. Heneage Jesse*; 3 vols., illustrated; 1871.

Memorials of London and London Life in the 13th, 14th, and 15th Centuries, by *H. T. Riley*; 1868 (a series of extracts from early chronicles).

John Stow's Survey of London (1598); cheap reprint, edited by *Prof. Henry Morley*, in the 'Carisbrooke Library' (Routledge; 1890).

London (Historic Towns Series), by *W. J. Loftie*; 1886.

In and out of London, by *W. J. Loftie*; illustrated; 1876.

Round about London (12 miles), by a *Fellow of the Society of Antiquaries*; 4th ed., 1887.

A History of London, by *W. J. Loftie*; 2 vols., illustrated; 2nd ed., 1884, with appendix.

Walks in London, by *Aug. J. C. Hare*; 2 vols., illus.; 6th ed., 1894.

London, by *Walter Besant*; illustrated; 1893.

Northern Heights of London, by *Wm. Howitt*; illustrated; 1869.

Thorne's Handbook to the Environs of London; 2 vols., 1877.

Knight's London; 2 vols.; illustrated.

Cassell's Old and New London, by *W. Thornbury* and *E. Walford*; 6 vols., illustrated; 4th ed., 1887.

Cassell's Greater London (15 miles), by *E. Walford*; 2 vols., illustrated.

London City Churches, by *A. E. Daniell*; 1895.

Dickens's London, by *T. E. Pemberton*; 1876.

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Bulcœur's London in my Pocket and *Massie's Streets of London* (each 1s.) are intended to help the traveller in ascertaining the position of any street in London.

Whitaker's Almanack (1s. and 2s. 6d.) gives a large amount of useful information in a condensed form.

The *London Manual* (1s. annually) explains the functions of the public bodies of the Metropolis.

The most detailed plan of London is that of the *Ordnance Survey*, on a scale of 5 ft. per mile (in course of publication; several hundred sheets at 2s. 6d. each; index map 4d.; Edward Stanford, 26 Cockspur Street, S.W.). — Stanford's excellent *New Map of the County of London* consists of 20 sheets (4 inches to a mile) at 1s. each (complete, in portfolio, 16s.).

I. THE CITY.

1. St. Paul's Cathedral.

The *City*, already noticed in the Introduction as the commercial centre of London, has sometimes also been not unaptly termed its capital. In the very heart of it, conspicuously situated on a slight eminence, stands London's most prominent building, ***St. Paul's Cathedral** (Pl. R, 39; *III*).

Some authorities maintain that in pagan times a temple of Diana occupied the site of St. Paul's, but Sir Christopher Wren rejected this idea. Still the spot must at least have been one of some sanctity, to judge from the cinerary urns and other vessels found here, and Wren was of opinion, from remains discovered in digging the foundations of the present edifice, that there had been a church on this spot built by Christians in the time of the Romans, and demolished by the Pagan Saxons. It is believed to have been restored by Ethelbert, King of Kent, about A.D. 610. This building was burned down in 961, and rebuilt within a year. It was again destroyed by fire in 1087, but a new edifice was at once begun, though not completed for about 200 years. This church, Old St. Paul's, was 590 ft. long (30 ft. longer than Winchester cathedral, now the longest church in England), and in 1315 was furnished with a timber spire, covered with lead, 460 ft. high according to Wren's estimate, though earlier authorities state it to have been 520 ft. in height (i.e. 8 ft. higher than Cologne Cathedral). The spire was injured by lightning in 1445, but was restored, and it continued standing till 1561, when it fell a prey to the flames. The church itself was damaged by this fire, and fell into a very dilapidated condition. The S.W. tower was called the Lollards' Tower (comp. p. 355). Before the building of the Lady Chapel in 1225 the choir was adjoined by the church of St. Faith, the name of which was afterwards applied to the crypt beneath the cathedral choir, which was used by the congregation on the demolition of their church. Near the cathedral once stood the celebrated Cross of St. Paul (Powe's Cross), where sermons were preached, papal bulls promulgated, heretics made to recant, and witches to confess, and where the Pope's condemnation of Luther was proclaimed in the presence of Wolsey. The cross and adjacent pulpit were at length removed by order of parliament in 1643. The platform on which the cross stood was discovered in 1879, at a depth of about 6 ft., by workmen engaged in laying out the garden on the N.E. side of the church (comp. Plan).

The subterranean portions of the half-ruined church were used as workshops and wine-cellars. A theatre was erected against one of the outer walls, and the nave was converted into a public promenade, the once famous *Paul's Walk*. The Protector Somerset (in the reign of Edward VI.) went so far as to employ the stones of the ancient edifice in the construction of his palace (Somerset House, p. 174). In the reign of Charles I. an extensive restoration was undertaken, and a beautiful portico built by *Inigo Jones*. The Civil War, however, put an end to this work. After the Restoration, when the church was about to be repaired, its remains were destroyed by the Great Fire of 1666 (p. 143), though the ruinous nave was used for service until 1673. — Among the numerous historical reminiscences attaching to Old St. Paul's, we may mention that it was the burial-place of a long series of illustrious persons, and the scene of Wycliffe's citation for heresy in 1337, and of the burning of Tyndale's New Testament in 1527. — The farm of Tillingham in Essex has belonged to St. Paul's since the 7th cent., representing perhaps the most ancient tenure in the country.

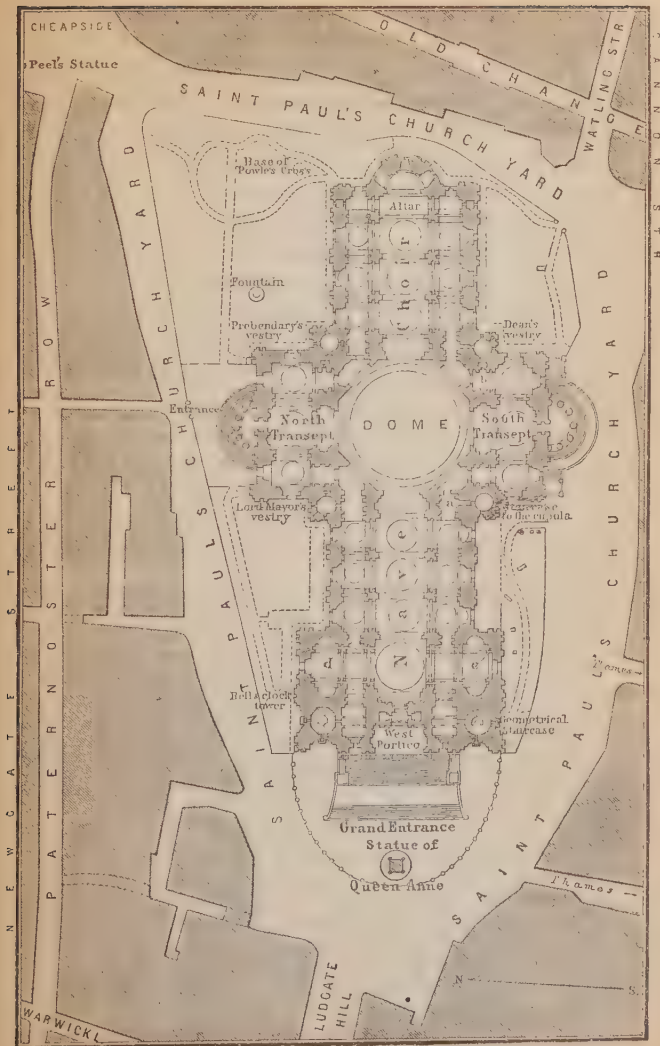
The present church, designed by *Sir Christopher Wren*, and begun in 1675, was opened for divine service on Sun., Dec. 5th,

1697, and completed in 1710. The ordinary statement that the whole building was completed by one architect, Sir Christopher Wren, and by one master mason, Thomas Strong, under one bishop, Dr. Compton, is correct only as far as Wren is concerned. The greater part of the cost of construction (747,954*l.*) was defrayed by a tax on coal. Sir Christopher Wren received during the building of the cathedral a salary of 200*l.* a year.

The church, which resembles St. Peter's at Rome, though much smaller, is in the form of a Latin cross. It is 500 ft. in length and 118 ft. broad, and the transept is 250 ft. long. The inner dome is 225 ft., the outer, from the pavement to the top of the cross, 364 ft. in height. The diameter of the drum beneath the dome is about 112 ft., of the dome itself 102 ft. (37 ft. less than that of St. Peter's at Rome). In the original model the plan of the building was that of a Greek cross, having over the centre a large dome, supported by eight pillars; but the court party, which was favourable to Roman Catholicism, insisted, notwithstanding Wren's opposition, on the erection of the cathedral with a long nave and an extensive choir, suitable for the Romish ritual.

The church is so hemmed in by streets and houses that it is difficult to find a point of view whence the colossal proportions of the building can be properly realised. The best idea of the majestic dome, allowed to be the finest known, is obtained from a distance, *e.g.* from the Thames below Blackfriars Bridge (view from the bridge itself now somewhat interfered with). St. Paul's is the third largest church in Christendom, being surpassed only by St. Peter's at Rome and the Cathedral of Milan.

EXTERIOR. It is interesting to note the union of classic details and style with the essentially Gothic structure of St. Paul's. It has aisles lower than the nave and surmounted by a triforium, just as in regular Gothic churches. But the triforium, though on a large scale, is not shown from the nave; while the lowness of the aisles is concealed on the outside by masking-walls, so as to preserve the classical appearance and cover what would be, in a Gothic church, the flying buttresses. The *West Façade*, towards Ludgate Hill, was brought better to view in 1873 by the removal of the railing which formerly surrounded the whole church. In front of it rises a *Statue of Queen Anne*, with England, France, Ireland, and America at her feet; the present statue, erected in 1886, is a replica of the original by *Bird* (1712). The façade, 180 ft. in breadth, is approached by a flight of 22 marble steps, and presents a double portico, the lower part of which consists of 12 coupled Corinthian columns, 50 ft. high, and the upper of 8 Composite columns, 40 ft. high. On the apex of the pediment above the second row of columns, which contains a relief of the Conversion of St. Paul by *Bird*, rises a statue of St. Paul 15 ft. in height, with St. Peter and St. James on his right and left. On each side of the façade is



a *campanile* tower, 222 ft. in height, with statues of the four Evangelists at the angles. The one on the N. side contains a fine peal of 12 bells, hung in 1878, and the other contains the largest bell in England ('Great Paul'), hung in 1882 and weighing more than 16 tons. Each arm of the transept is terminated by a semicircular portico, adorned with five statues of the Apostles, by *Bird*. Over the S. portico is a phoenix, with the inscription 'Resurgam', by *Gibber*; over the N. portico, the English arms. In reference to the former it is related, that, when the position and dimensions of the great dome had been marked out, a labourer was ordered to bring a stone from the rubbish of the old cathedral to be placed as a guide to the masons. The stone which he happened to bring was a piece of a gravestone with nothing of the inscription remaining save the one word 'Resurgam' in large letters. This incident was regarded as a favourable omen, and the word accordingly adopted as a motto. At the E. end the church terminates in a circular projection or apse. The balustrade, about 9 ft. high, on the top of the N. and S. walls was erected contrary to the wishes of Wren, and is considered by modern architects a mistake. A drum in two sections, the lower embellished with Corinthian, the upper with Composite columns, bears the finely-proportioned double *Dome*, the outer part of which consists of wood covered with lead. The *Lantern* above it is supported by a hollow cone of brickwork resting upon the inner dome. On the top of the lantern is a ball, surmounted by a cross, the ball and cross together weighing 8960 pounds. The ball is 6 ft. in diameter, and can hold ten or twelve persons.

The church is open daily from 9 a.m. to 5 p.m. The usual ENTRANCES are on the W. and N. The monuments may be inspected, free of charge, at any time, except during divine service, which takes place daily at 10 a.m. (choral) and 4 p.m. (choral) in the choir, and on Sundays at 8 a.m., 10.30 a.m. (fine music), 3.15 p.m., and 7 p.m. On week-days daily services are also held at 8 a.m. and 8 p.m. in the chapel in the crypt, and Holy Communion is celebrated at 8 a.m. and a short sermon preached at 1.15 p.m. in the N.W. chapel. The choir is closed except during divine service, but between 11 and 1 and between 2 and 3.30 (free) the vergers admit visitors who wait at the gate of the N. ambulatory. Tickets admitting to the Library, Clock, the Whispering Gallery, and the Stone Gallery (6d.) and to the *Crypt and Vaults (6d.) are obtained in the S. transept. Tickets admitting to the Golden Gallery (1s.) and to the Ball (1s.) are obtained from the keeper in the Stone Gallery.

The INTERIOR is imposing from the beauty and vastness of its proportions, but strikes one as bare and dark. Though it is evident from the care with which the carved stone enrichments are executed that Wren did not contemplate decorating the entire interior in the rich style of the Italian churches of the day, it is probable that he intended some portions to be adorned in colour. But with the exception of Thornhill's grisailles (see p. 111), practically nothing was done in this direction until about 1860, when a Decoration Completion Fund was founded, mainly through the exertions of Dean Milman (p. 116), for the embellishment of the interior

with marble, gilding, mosaics, and stained glass. The decoration of the dome was completed in 1863-94, and the embellishment of the choir (see p. 112) was begun in 1891 and substantially completed in 1896. The dome is adorned with eight scenes from the life of St. Paul in grisaille by *Thornhill*, restored in 1854, but hardly visible from below (see p. 115). The eight large mosaics in the spandrels of the dome, executed by *Salviati*, represent St. Matthew and St. John, designed by *G. F. Watts*, St. Mark and St. Luke, by *Brittan*, and Isaiah, Jeremiah, Ezekiel, and Daniel, by *A. Stevens*. In the niches above the Whispering Gallery are marble statues of the Fathers of the Church. The *Organ*, which is one of the finest in Great Britain, is divided into two parts, one on each side of the choir, with connecting mechanism under the choir flooring. The builder, *Mr. Willis*, in constructing it, used some of the pipes of the old organ by *Father Smith* or *Schmitz*, which dated back to 1694. Above the N. door is the tablet in memory of Sir Christopher Wren, with the inscription containing the celebrated words, '*Lector, si monumentum requiris, circumspice*'. This tablet formerly stood at the entrance to the choir.

The numerous monuments of celebrated Englishmen (chiefly naval and military officers), which make the church a kind of national Temple of Fame (though second to Westminster Abbey, p. 237), are very rarely of artistic value, while many are remarkable for egregiously bad taste.

The GRAND ENTRANCE (W.) is a favourable point for a survey of the whole length of the nave. The N.W. or Morning Chapel, to the left, is handsomely decorated with marble. The mosaic, representing the Three Maries at the Sepulchre on Easter Morn, was executed by *Salviati*, and commemorates Archdeacon Hale. The stained-glass window is a memorial of *Dean Mansel* (1868-71). Then to the left, in the N. AISLE: —

L. *The Crimean Cavalry Monument*, in memory of the officers and men of the British cavalry who fell in the Crimean war (1854-56).

L. *Major-General Sir Herbert Stewart*, who died in 1885 of wounds received at the battle of Abu-kru, in the Sudan; bronze medallion and reliefs by *Boehm*.

L. *Major-General Charles George Gordon*, killed at Khartoum in 1885; sarcophagus-tomb, with bronze effigy by *Boehm*.

R., beneath the central arch of the aisle: *Monument to the *Duke of Wellington* (d. 1852), by *Stevens*. The bronze figure of Wellington rests on a lofty sarcophagus, overshadowed by a rich marble canopy, with 12 Corinthian columns. Above are colossal groups of Valour and Cowardice, Truth and Falsehood. The monument still wants the equestrian effigy with which the sculptor intended it to be crowned. Though originally designed for its present position, this monument stood in the Consistory Court (p. 114) until 1893.

L. *William, Lord Melbourne* (d. 1848) and *Frederick, Lord Mel-*

bourne (d. 1853), by *Marochetti*. Two angels guard the closed entrance to the tomb. — On each side is a brass plate, on which are inscribed the names of the officers and crew (484 in number) of the ill-starred line-of-battle ship *Captain*, which foundered with all hands off Cape Finisterre on 7th Sept., 1870.

In the N. TRANSEPT: —

L. *Sir Joshua Reynolds* (d. 1792), the celebrated painter, statue by *Flaxman*. Upon the broken column to his left is a medallion-portrait of Michael Angelo.

L. *Admiral Lord Rodney* (d. 1792), by *Rossi*. At his feet, to the left, is History listening to the Goddess of Fame (on the right), who recounts the Admiral's exploits.

L. *Lieutenant-General Sir Thomas Picton* (killed at Waterloo in 1815), by *Gahagan*. In front of his bust is a Goddess of Victory presenting a crown of laurels to a warrior, upon whose shoulder leans the Genius of Immortality.

R. *Admiral Earl St. Vincent* (d. 1823), the victor at Cape St. Vincent; statue by *Baily*.

L. *General William Francis Patrick Napier* (d. 1860), the historian of the Peninsular War, by *Adams*.

L. *Sir Charles James Napier* (d. 1853); statue by *Adams*, 'a prescient General, a beneficent Governor, a just Man' (comp. p. 178).

R. *Admiral Lord Duncan* (d. 1804), who defeated the Dutch in the naval battle of Camperdown; statue by *Westmacott*.

L. *General Sir William Ponsonby* (d. 1815), 'who fell gloriously in the battle of Waterloo', by *Baily*; a nude dying hero, crowned by the Goddess of Victory, with a falling horse in the rear.

L. *Admiral Charles Napier* (d. 1860), commander of the English Baltic fleet in 1854, with portrait in relief, by *Adams*.

L. *Henry Hallam* (d. 1859), the historian; statue by *Theed*.

L. **Dr. Samuel Johnson* (d. 1784), statue by *Bacon*.

We have now arrived at the entrance to the CHOIR (adm., see p. 110), the most conspicuous object in which is the *Reredos*, an elaborate white Parian marble structure in the Italian Renaissance style, designed by *Messrs. Bodley & Garner* and unveiled in 1888. The sculptures, by *Guellemain*, represent the chief events in the life of Christ; at the top are statues of the Risen Saviour, the Virgin and Child, St. Paul, and St. Peter. The Choir Stalls are by *Grinling Gibbons*, and some of the iron work by *Tijou* (p. 379).

The vaulting and walls of the choir have been decorated in glass (smalto) mosaic from designs by *W. B. Richmond*. On the central panel on the roof of the apse is Christ enthroned; to the right and left are Recording Angels. On the panels below the stone ribs of the roof in the apse and the adjoining bay are six figures of Virtues, *viz.* (beginning to the N.), Hope, Fortitude, Charity, Truth, Chastity, and Justice. The upper windows of the Apse represent the Four and Twenty Elders of the Revelation, with angels. In the adjoining bay are panels with Noah's Sacrifice (S.) and Melchisedek blessing Abraham (N.); the larger panels above these represent the Sea giving up its Dead. — In the choir proper the chief features

of the mosaic decoration are the saucer-domes above each of the three bays. That in the easternmost bay represents the Creation of the Birds, while the subjects of the other two are the Creation of the Fishes and the Creation of the Beasts. On the four pendentives in each bay are Herald Angels, with extended arms. In the spaces between the clerestory windows on the N. side are the Delphic and Persian Sibyls. Alexander the Great, Cyrus, Abraham and the Angels, and Job and his three Friends; on the S. side are David, Solomon, Aholiab, Bezaleel, Moses, and Jacob. On the spandrels of the arches are Angels with the Instruments of the Passion. The rectangular panels above the organ represent Adam and Eve in the Garden of Eden. The clerestory windows were also designed by Mr. Richmond.

The mosaics are executed in the style of the early mosaicists, and not after the smooth modern method. Their general effect certainly adds largely to the richness and warmth of the choir; but comparatively few of their details can be satisfactorily distinguished from below under ordinary conditions of light. It is hoped that arrangements may be made by which they can be viewed from the top of the cornice. The glass tesserae were furnished by *Messrs. Powell* of Whitefriars, and the whole work was executed by British workmen.

The Apse, behind the new reredos, has recently been fitted up as the Jesus Chapel, with a reredos bearing a copy of the Doubting of St. Thomas, by *Cima da Conegliano*, in the National Gallery (p. 190). In front is the recumbent marble statue of *Canon Liddon* (d. 1890), on an altar-tomb by *Bodley & Garner*. The two latten candlesticks are copied from the old ones, now in St. Bavo's, Ghent (see *Baedeker's Belgium and Holland*).

There are no monuments in the N. ambulatory, but along the S. wall of the ambulatory are the following: —

Reginald Heber, Bishop of Calcutta (d. 1826); a kneeling figure in episcopal robes, by *Chantrey*. The relief on the pedestal represents the prelate confirming converted Indians.

John Jackson, Bishop of London (d. 1884); by *Woolner*.

Charles J. Blomfield, Bishop of London (d. 1857); sarcophagus with recumbent figure, by *G. Richmond*.

Dr. Donne, the poet, Dean of St. Paul's from 1621 till his death in 1631, a sculptured figure in a shroud, in a niche in the wall, by *Nicholas Stone* (the only uninjured monument from old St. Paul's).

Henry Hart Milman, Dean of St. Paul's (d. 1868); sarcophagus and recumbent figure, by *Williamson*. — On the wall at each end of this monument are fragments of stone believed to have belonged to the Temple at Jerusalem.

Leaving the passage round the choir, we pass, at the entrance, a handsome pulpit of coloured marbles, erected to the memory of *Captain Fitzgerald*. Close by is the entrance to the Crypt (see p. 115). Then —

In the S. TRANSEPT: —

L. John Howard (d. 1790), the philanthropist; statue by *Bacon*. On the scroll in the left hand are written the words '*Plan for the improvement of prisons and hospitals*'; the right hand holds a key. He died at Cherson in the S. of Russia, while on a journey which he had undertaken 'to ascertain the cause of and find an

efficacious remedy for the plague'. This monument was the first admitted to St. Paul's.

L. *Admiral Earl Howe* (d. 1799), by *Flaxman*. Behind the statue of the hero is Britannia in armour; to the left Fame and Victory; on the right reposes the British lion. — Adjoining —

L. *Admiral Lord Cellingwood* (d. 1810), Nelson's companion in arms (pp. 115, 116), by *Westmacott*.

L. *Joseph Mallord William Turner* (d. 1851), the celebrated painter; statue by *Macdowell*.

Opposite the door of the S. transept, in the passage to the nave, against the great piers: —

L. **Admiral Lord Nelson* (d. 1805), by *Flaxman*. The want of the right arm, which Nelson lost at Cadiz, is concealed by the cloak; the left hand leans upon an anchor supported on a coiled up cable. The cornice bears the inscription 'Copenhagen — Nile — Trafalgar', the names of the Admiral's chief victories. The pedestal is embellished with figures in relief representing the German Ocean, the Baltic Sea, the Nile, and the Mediterranean. At the foot, to the right, couches the British lion; while on the left is Britannia inciting youthful sailors to emulate the great hero.

R. *Marquis Cornwallis* (d. 1805), first Governor-General of India, in the dress of a knight of the Garter; at the base, to the left, Britannia armed, to the right two fine Indian river-gods, by *Rossi*.

In the S. transept to the W. of the door: —

L. *Sir Astley Paston Cooper* (d. 1842), the surgeon, by *Baily*.

L. *Lieutenant-General Sir John Moore* (d. 1809), by the younger *Bacon*. The general, who fell at Corunna, is being interred by allegorical figures of Valour and Victory, while the Genius of Spain erects his standard over the tomb.

L. *Lieutenant-General Sir Ralph Abercromby* (d. 1801), by *Westmacott*. The general, mortally wounded, falls from his rearing horse into the arms of a Highland soldier. The sphinxes at the sides are emblematical of Egypt, where Sir Ralph lost his life.

L. *Sir William Jones* (d. 1794), the orientalist, who, in Dean Milman's words, 'first opened the poetry and wisdom of our Indian Empire to wondering Europe'; statue by *Bacon*.

In the S. AISLE: —

L. *Thomas Fanshawe Middleton* (d. 1822), the first English bishop in India, by *Louth*. The prelate is represented in his robes, in the act of blessing two young heathen converts.

A little farther on is a recess, formerly used as the Ecclesiastical or Consistory Court of the Diocese and now as the Baptistery. The bas-reliefs on the walls, referring to Wellington (comp. p. 115), are by *Calder Marshall* (E. end) and *Woodington* (W. end). The wooden screen between the chapel and the nave was carved by *Grinling Gibbons*.

At the end of the nave is the *Crimean Monument*, to the memory

of the officers of the Coldstream Guards who fell at Inkerman in 1854, a relief by *Marochetti*, with the colours of the regiment hung above.

In the S. aisle, near the S. transept (Pl. a), is the entrance to the UPPER PARTS of the church (admission, see p. 110). Ascending about 110 steps, we reach a gallery (above the S. aisle), a room at the end of which contains the *Library* (12,000 volumes; portrait of the founder, Bishop Compton; autographs of Wren, Laud, Cranmer, etc.). The flooring consists of artistically executed mosaic in wood. The large, self-supporting, winding staircase, called the *Geometrical Staircase*, is interesting only on account of its age. The *Great Bell* (cast in 1716; 88 steps) and the large *Clock* (constructed in 1708; 13 steps more), in the N.W. tower, scarcely repay the fatigue of ascending to them. The minute hand of the clock is nearly 10 ft. long.

The *Whispering Gallery*, in the interior of the cupola, reached by a flight of steps from the library (260 steps from the floor of the church), is remarkable for a curious echo, which resembles that of the Salle d'Echo in the Conservatoire des Arts et Métiers at Paris. A slight whisper uttered by the wall on one side of the gallery is distinctly audible to an ear near the wall on the other side, a distance of 108 ft. in a direct line, or 160 ft. round the semicircle. This is the best point of view for Thornhill's ceiling-paintings, and from it we also obtain a fine survey of the interior of the church.

The subjects of Thornhill's paintings are as follows: — 1. Conversion of St. Paul; 2. Elymas the sorcerer; 3. Paul at Lystra; 4. The Gaoler at Philippi; 5. St. Paul preaching at Athens; 6. Books of magic burned at Ephesus; 7. St. Paul before Agrippa; 8. Shipwreck at Malta.

From this point a flight of 118 steps leads to the **Stone Gallery*, an outer gallery, enclosed by a stone parapet, which runs round the foot of the outer dome. This gallery commands an admirable view of the city. The survey is still more extensive from the outer *Golden Gallery* above the dome and at the foot of the lantern, to which a winding staircase ascends in the inside of the roof. The *Ball* (p. 110) on the lantern is 45 ft. higher (616 steps from the tessellated pavement of the church).

At the S. end of the transept is the door leading down into the **CRYPT* (Pl. b). To the left is a chamber lighted by four candelabra of polished granite, in the centre of which stands the sarcophagus of *Wellington* (d. 1852), consisting of a huge block of porphyry, resting on a granite base. Adjacent is the sarcophagus of *Sir Thomas Picton* (see p. 112), who fell at Waterloo in 1815. Farther on, exactly under the centre of the dome, is the black marble sarcophagus of *Nelson* (d. 21st Oct., 1805),[†] containing an inner coffin made of part of the mainmast of the French flag-ship *L'Orient*, which was blown up at Aboukir. This sarcophagus, said, but probably erroneously, to be the work of Torregiano (p. 254), was originally ordered by Card. Wolsey for himself (comp. p. 400). The smaller sarcophagus on the S. is that of Nelson's comrade, *Admiral*

Collingwood (d. 1810), while on the N. is that of the *Earl of Northesk* (d. 1831). At the extreme W. end of the crypt is the hearse used at the Duke of Wellington's funeral, with its trappings. It was cast from guns captured in the victories of the 'Iron Duke'.

The crypt also contains memorials to the *Rt. Hon. William Dalley* (d. 1888), Attorney General of New South Wales; *Lord Napier of Magdala* (d. 1890); *Sir Bartle Frere*; and *George Cruikshank*.

In a straight direction from the staircase, at the foot of which are busts of *Sir John Macdonald* (1815-1891), premier of Canada, and *Sir Harry Parkes* (d. 1885), we reach the vaults, which contain busts and fragments of monuments from the earlier building (i.e. prior to 1666). The flooring consists of memorial slabs of celebrated artists and others. Among these are *John Rennie*, builder of Waterloo Bridge; *Robert Mylne*, who built several other London bridges; *Benjamin West*; *Sir Joshua Reynolds*; *Sir Thomas Lawrence*; *Sir Edwin Landseer*; *John Opie*; *J. M. W. Turner* (buried, at his own dying request, near Reynolds); *Edgar Boehm*; *Thos. Newton*, Dean of the Cathedral; and *Dean Milman*. *Sir Christopher Wren*, the architect of St. Paul's, and his wife, *William Babington*, *Sir Astley Cooper*, *Sir William Jones*, *George Cruikshank*, *Sir Bartle Frere*, and *Canon Liddon* also repose here. A space at the E. end of the crypt, used as a morning chapel, possesses a fine mosaic pavement, executed by female convicts from Woking.

In May an annual festival is held in St. Paul's for the benefit of the sons of deceased clergymen. Adm. by tickets, procured at the Corporation House, 2 Bloomsbury Place, Bloomsbury Square, W.C. On St. Paul's Day (Jan. 25th) a selection from Mendelssohn's 'St. Paul' is performed with orchestra and choir; and Bach's Passion Music is given on the Tuesday of Holy Week.

The Charity School Festivals, formerly held in St. Paul's, but discontinued for some years, have recently been resumed.

The clerical establishment of the cathedral consists of the Dean, four Canons, 30 Prebendaries, 12 Minor Canons, and 6 Vicars Choral. *Sydney Smith* and *R. H. Barham*, author of the 'Ingoldsby Legends', were canons of St. Paul's. — For a full account of this noble church, see Dean Milman's 'Annals of St. Paul's' and Dr. W. Sparrow Simpson's 'St. Paul's Cathedral and Old City Life' (1895).

The street round the cathedral, called *St. Paul's Churchyard*, has been much improved by the removal of the railings before the western front of the Cathedral, which has widened the street and facilitated the passage of pedestrians, as well as given a better view of the building. On the three other sides the church is still surrounded by high and heavy railings, but the stone walls supporting them have recently been lowered with advantage to a height of eighteen inches. In the 16th cent. St. Paul's Churchyard was open to Paternoster Row, with a few intervening buildings, all belonging to the precincts. These disappeared in the Great Fire.

Celebrated coffee-houses in the Churchyard, where authors and booksellers used to meet, were St. Paul's Coffee House, near the archway leading to Doctors' Commons; Child's Coffee House, a great resort of the clergy and *literati*; and the Queen's Arms Tavern, often visited by Dr. Johnson. Among the famous eighteenth century publishers of St. Paul's Churchyard may be mentioned Johnson, Hunter, Newbery, and Rivington. For Newbery, the site of whose shop (rebuilt in 1885) is at the corner next Ludgate Hill, Goldsmith is said to have written 'Goody Two Shoes', amongst other books.

2. General Post Office. Christ's Hospital. Newgate. Holborn.

Paternoster Row. Peel's Statue. Central Criminal Court. St. Sepulchre's. Holborn Viaduct.

Leaving *St. Paul's Churchyard*, on the N. side of the church, we enter **Paternoster Row** (so called from the prayer-books or prayer-beads formerly sold in it), the chief seat of the publishers and booksellers. To the W., in Stationers' Hall Court, off Ludgate Hill, is situated *Stationers' Hall*, the guildhouse of the booksellers and stationers.

This company is one of the few London guilds the majority of whose members actually practise their nominal craft. The society lost its monopoly of publishing almanacks in 1771, but still carries on this business extensively. The company distinguished itself in 1631 by printing a Bible with the word 'not' omitted in the seventh commandment. Every work published in Great Britain must be registered at Stationers' Hall to secure the copyright. The registers go back to 1557. The hall contains portraits of Richardson, the novelist (Master of the Company in 1754), and his wife, Prior, Steele, Bunyan, and others; also *West's* painting of King Alfred sharing his loaf with the pilgrim St. Cuthbert, and a stained-glass window in memory of Caxton, placed here in 1894.

At the E. end of Paternoster Row, at the entrance to *Cheapside* (p. 128), rises the **Statue of Sir Robert Peel** (d. 1850), by *Behnes*.

Immediately to the N., on the E. side of St. Martin's le Grand, is the **General Post Office East** (Pl. R, 39, and III; comp. p. 78), built in the Ionic style in 1825-29, from designs by *Smirke*. In this building, 390 ft. in length, *Letters* and *Newspapers* are dealt with and all the ordinary business of a post-office carried on. *Parcels* are received here, but are at once sent on to the Parcel Post Office at Mount Pleasant, Farringdon Road. To the S. of the portico is the 'Poste Restante' Office. This is the headquarters of the London Postal District, and the vast City correspondence is all dealt with here. The *Returned Letter Office* is also at Mt. Pleasant, where boards are exhibited with lists of persons whose addresses have not been discovered.

POSTAL TRAFFIC. The number of *letters* delivered by post in the United Kingdom in 1874 was 962,000,000, in 1876 it was 1,019,000,000, and in 1894-95 no less than 1,770,900,000, or 45.6 letters per head of population.

Besides letters, 259,000,000 *book-packets* and *newspapers*, and 79,000,000 *post-cards*, were delivered in 1874: 298,000,000 newspapers and book-packets, and 93,000,000 post-cards, in 1876; and 766,400,000 newspapers and book-packets, and 312,800,000 post-cards, in 1894-95. About 20-25 per cent of the letters and other postal packets from or to foreign lands come from or are addressed to the United States. In 1894-95 the Parcel Post forwarded 57,136,000 parcels within the United Kingdom. The sums of money sent by *post-office orders*, notwithstanding the universal practice of transmitting money by cheque, and the limitation of the orders to ten pounds, are very considerable. Thus in 1874 there were issued 15,100,562 inland post-office orders representing a sum of 26,296,441*l*. The introduction of postal orders diverted part of this stream of money, but in 1891-95 the number of post-office orders was 10,685,206, worth 28,923,127*l*. In that year 61,681,078 *postal orders* were also issued, amounting in value to 22,759,282*l*. The *Post Office Savings Banks*, established in 1861, hold at present about 90,000,000*l*. on deposit. The profits of the English Post Office Department in 1894-95 amounted to 2,694,000*l*.

Opposite to the General Post Office East stands the **General Post Office West**, containing the *Telegraph Department*. This imposing building was erected in 1870-73 at a cost of 485,000*l*. The large Telegraph Instrument Galleries, measuring 300 by 90 ft., should be visited (admission by request from a banker or other well-known citizen). They contain 500 instruments with their attendants. On the sunk-floor are four steam-engines of 50 horse-power each, by means of which messages are forwarded through pneumatic tubes to the other offices in the City and Strand district. The number of telegrams conveyed annually exceeds 70 millions.

The vast and ever-growing business of the General Post Office found itself straitened for room even in these huge buildings, and the **General Post Office North** was built in 1890-95 to the N. of Angel Street. The building, which is connected with the Telegraph Office by a covered bridge, is designed in the classic style by *Henry Tanner*, and accommodates the Office of the Postmaster General, and the staffs of the Secretary, the Solicitor, and the Receiver and Accountant General of the post-office. On the roof is a lawn-tennis court for the use of the employees. The site and building cost 571,660*l*.

To the N. of the Post Office lies *Aldersgate Street* (p. 128), a little to the E. of which is *Monkwell Street* (reached by Falcon Street and Silver Street), containing the *Barber-Surgeons' Court Room*. Among the curiosities preserved here are a valuable work by Holbein (at least in part), representing Henry VIII. renewing the company's charter in 1541, and a portrait of Inigo Jones by Van Dyck.

To the W. of the General Post Office is NEWGATE STREET, a great omnibus thoroughfare, leading to Holborn and Oxford Street. This neighbourhood was long the quarter of the butchers. In *Panyer Alley*, the first cross-lane to the left, once inhabited by basket-makers, is an old relief of a boy sitting upon a 'panier', with the inscription:

'When ye have sought the city round,
Yet still this is the highest ground.

August the 27th, 1688'.

Farther on, opposite the site of old Newgate Market, is a passage on the right leading to Christ's Hospital (see below). To the right of this passage stands *Christ Church*, built by Wren in 1687-1704 and containing the remains of Richard Baxter (d. 1691). The galleries are reserved for the use of the Blue Coat Boys (see below).

Christ's Hospital (Pl. R, 39; *III*) is a school for 1000 boys and 350 girls, founded by Edward VI. (1552), with a yearly income from land and funded property of about 60,000*l.*, not all of which, however, is devoted to educational purposes. It occupies the site of an ancient monastery of the Grey Friars, founded in the 13th cent., and once the burial-place of many illustrious persons. The general government of the school is in the hands of a large 'Council of Almoners', consisting of noblemen and other gentlemen of position nominated by the Universities, certain learned societies, the Corporation of the City of London, and other bodies. The original costume of the boys is still retained, consisting of long blue gowns, yellow stockings, and knee-breeches. No head-covering is worn even in winter. The pupils (*Blue Coat Boys*), who are admitted between the ages of ten and thirteen, must be the children of parents whose income is insufficient for their proper education and maintenance. 'Presented' children (*i.e.* those nominated by Governors for direct admission on the Foundation) are first sent to the Preparatory School at Hertford, whence they are transferred according to their progress to the Boys' School. Their education, which is partly of a commercial nature, is continued until the age of sixteen. A few of the more talented pupils are, however, prepared for a university career, and form the two highest classes of the school, known as the *Grecians* and *Deputy-Grecians*. There are also 40 *King's Boys*, forming the mathematical school founded by Charles II. in 1672. The school possessed many ancient privileges, some of which it still retains. On New Year's Day the King's Boys used to appear at Court; and on Easter Tuesday the entire school is presented to the Lord Mayor, at the Mansion House, when each boy receives the gift of a coin fresh from the Mint. A line in the swimming-bath marks the junction of three parishes. In the *Hall*, which was erected by *Shaw* in 1825-29, the head-pupils annually deliver a number of public orations. The 'suppings in public' on four Thursdays in Lent, at 7 p.m., are worth attending (tickets from governors). Among the pictures on the walls are the Founding of the Hospital by Edward VI., ascribed without good reason to *Holbein*; Presentation of the King's Boys at the Court of James II., a very large work by *Verrio*; Boy attacked by a shark, by *Copley*; Portraits of the Queen and Prince Albert, by *Grant*. Among the celebrated men who were educated here we may mention William Camden, Stillingfleet,

Middleton, Dyer, Samuel Richardson (?), S. T. Coleridge, Charles Lamb, Leigh Hunt, and Sir Henry Sumner Maine (d. 1888).

Considerable changes have been introduced into the management of the school by a recent scheme of the Charity Commissioners, approved by Her Majesty in Council (1890). It is proposed to remove the principal school from London. Copies of this scheme and other particulars relating to the Foundation generally may be obtained on application at the Principal's Office.

Opposite Christ's Hospital is *Warwick Lane*, leading from Newgate Street to Paternoster Row (p. 117). On the wall of the first house on the right is a curious relief of 1668, representing Warwick, the 'King-maker'. Farther on is the *Cutlers' Hall*, built in 1887.

At the W. end of Newgate St., at the corner of Old Bailey, stands **Newgate Prison** (Pl. R. 35: II), once the principal prison of London, now used as a temporary house of detention for prisoners awaiting trial at the Old Bailey Court. The present building, which was begun in 1770 by *George Dance*, was partly destroyed in 1780, before its completion, by the Gordon rioters, but was restored in 1782. The principal façade, looking towards the Old Bailey, is 300 ft. in length. The interior was rebuilt in 1858 on the separate cell system. Permission to inspect the prison, which has accommodation for 192 prisoners, is granted by the Secretary of State for the Home Department, the Lord Mayor, and the Sheriffs. The public place of execution, which was formerly at Tyburn near the Marble Arch (p. 312), was from 1783 till 1868 in front of Newgate. The condemned went to the scaffold through the small door, next the governor's house, on the W. front. Among the famous or notorious prisoners once confined in old Newgate were George Wither, Anne Askew, Daniel Defoe, Jack Sheppard, Titus Oates, Lord George Gordon (who died here of the gaol distemper in 1793), and William Penn. Old London Wall had a gateway at the bottom of Newgate Street.

Adjoining Newgate is the **Central Criminal Court**, consisting of two divisions; *viz.* the *Old Court* for the trial of grave offences, and the *New Court* for petty offences. The trials are public, but as the courts are often crowded, a fee of 1-5s., according to the interest of the case, must generally be given to the door-keeper to secure a good seat. At great trials, however, tickets of admission are usually issued by the aldermen and sheriffs.

No. 68 Old Bailey, near Ludgate Hill, was the house of the infamous thief-catcher, Jonathan Wild, himself hanged in 1725.

A little to the W. of Newgate begins the ***Holborn Viaduct** (Pl. R. 35, 36: II), a triumph of the art of modern street-building, designed by *Haywood*, and completed in 1869. Its name is a reminiscence of the '*Hole-Bourne*', the name given to the upper course of the *Fleet* (p. 165), from its running through a deep hollow. This structure, 465 yds. long and 27 yds. broad, extending

from Newgate to Hatton Garden, was constructed in order to overcome the serious obstruction to the traffic between Oxford Street and the City caused by the steep descent of Holborn Hill. Externally the viaduct, which is constructed almost entirely of iron, is not visible, as rows of new buildings extend along either side. Beneath the roadway are vaults for commercial purposes, and subways for gas and water pipes, telegraph wires, and sewage, while at the sides are the cellars of the houses. At the E. extremity, to the right, stands *St. Sepulchre's Church* (practically rebuilt in modern times), with its square tower, where a knell is tolled on the occasion of an execution at Newgate. At one time a nosegay was presented at this church to every criminal on his way to execution at Tyburn. On the S. side of the choir lie the remains of the gallant *Captain John Smith* (d. 1631), 'Sometime Governour of Virginia and Admirall of New England'. The position of his vanished monument is indicated by a brass plate bearing a replica of the original inscription, beginning: —

'Here lyes one conquer'd that hath conquer'd kings'

Roger Ascham (d. 1568), author of 'The Scholemaster' and teacher of Lady Jane Grey, is also buried here. A recital on the fine organ is usually given after Sun. evening service.

Obliquely opposite, to the left, is the *Holborn Viaduct Station* of the London, Chatham, and Dover Railway (p. 56), and near it are the *Imperial Hotel* and the *Holborn Viaduct Hotel* (p. 11). The iron*Bridge over Farringdon Street (which traverses Holborn Valley, p. 165) is 39 yds. long and is supported by 12 columns of granite, each 4 ft. in diameter. On the parapet are bronze statues of Art, Science, Commerce, and Agriculture; on the corner-towers, statues of famous Lord Mayors. Flights of steps descend in the towers to Farringdon Street.

To the left, beyond the bridge, are the *City Temple* (Congregational church; Dr. Joseph Parker; see p. 75) and *St. Andrew's Church*, the latter erected in 1686 by Wren. Col. Hutchinson was married at St. Andrew's to Lucy Apsley in 1638; Richard Savage was baptized here on Jan. 18th, 1696-7; Thomas Chatterton was buried here on Aug. 28th, 1770; William Hazlitt was married here (May 1st, 1808), with Charles Lamb as best man; and Benjamin Disraeli (Lord Beaconsfield) was christened here on July 31st, 1817, at the age of twelve years.

Nearly opposite the church is the entrance to *Ely Place*, formerly the site of the celebrated palace of the bishops of Ely, where John of Gaunt, brother of the Black Prince and father of Henry IV., died in 1399. The chapel of the palace, known as 'Ely Chapel (*St. Etheldreda's*; see p. 77), escaped the fire of 1666 and has been recently restored. It is a good specimen of 14th cent. architecture and retains its original oaken roof. The noble E. and W. windows are splendid examples of tracery, and the former is filled with fine stained glass. The crypt is also worth visiting, and the quaint cloister, planted with fig-trees, forms a strangely quiet nook amid the roar of Holborn.

A little farther on is Holborn Circus, embellished with an *Equestrian Statue of Prince Albert*, by *Bacon*, with allegorical figures and reliefs on the granite pedestal. The new and wide *Charterhouse Street* leads hence in a N.E. direction to *Smithfield* (p. 124) and *Charterhouse Square* (p. 125), while *Hatton Garden* (so named from Sir Christopher Hatton, Queen Elizabeth's Lord Keeper) leads to the N. towards *Clerkenwell Road*. On the W. side of the Circus begins *Holborn*, leading to Oxford Street and Bayswater; see p. 276. On the N. side of Holborn are the *Old Bell* (No. 123), an old-fashioned inn, with a galleried court-yard, and *Furnival's Inn*, formerly an inn of chancery (comp. p. 167), entirely rebuilt in 1818. (Charles Dickens was living at Furnival's Inn when he began the 'Pickwick Papers'.) The statue here is of Henry Peto (1830). *Leather Lane*, on the E. side of Furnival's Inn, is largely inhabited by Italians of the poorer classes. In Brooke Street, to the W. of the Inn, stood the house (No. 39; rebuilt) in which *Chatterton* killed himself in 1770. At the corner of Brooke Street is the office of the *Prudential Assurance Co.*, a Gothic building in red brick, by A. Waterhouse. Opposite the N. end of Brooke Street is *St. Alban's Church* (Pl. III; R. 36), the scene of the labours of the Rev. A. H. Mackonochie (d. 1887) and still noted for its extremely ritualistic services. The interior is adorned with painting, alabaster, and coloured marble. On the S. side of Holborn, opposite Furnival's Inn, is *Barnard's Inn*, an old inn of chancery, recently purchased by the *Mercers' Company*, which has here erected two large red brick buildings for the *Mercers' Schools*, with accommodation for 300 pupils. The old hall of the inn has been preserved as a dining-room for the boys. The *Mercers' Schools* claim to have been established about the middle of the 15th cent., and number John Colet, Dean of St. Paul's (p. 132), and Sir Thomas Gresham (p. 132) among their distinguished scholars. A little farther to the W., opposite Gray's Inn Road, is **Staple Inn*, a quaint and picturesque old inn of chancery (comp. p. 167), celebrated, like Barnard's Inn, by Dickens. The hall of Staple Inn has been recently restored.

3. St. Bartholomew's Hospital and Church. Smithfield. St. Giles. Charterhouse.

St. Bartholomew's Hospital (Pl. R, 40; II), in Smithfield, to the N. of Christ's Hospital, is the oldest and one of the wealthiest benevolent institutions in London. In 1123 Rahere, a favourite of Henry I., founded here a priory and hospital of St. Bartholomew, which were enlarged by Richard Whittington, Lord Mayor of London. The hospital was refounded by Henry VIII. on the suppression of the monasteries in 1547. The present large quadrangular edifice was erected by *Gibbs* in 1730-33, and has two entrances. Above

the W. gate, towards Smithfield, built in 1702, is a statue of Henry VIII., with a sick man and a cripple at the sides. An inscription on the external wall commemorates the burning of three Protestant martyrs in the reign of Queen Mary (p. 124). Within the gate is the church of *St. Bartholomew the Less*, originally built by Rahere, but re-erected in 1823. The hospital enjoys a yearly revenue of 50,000*l.*, and contains 678 beds, in which about 6500 patients are annually attended. Relief is also given to about 16,000 out-patients and about 144,000 casual patients. Cases of accident are taken in at any hour of the day or night, and receive immediate and gratuitous attention. The Medical School connected with the hospital is famous. It has numbered among its teachers Harvey, the discoverer of the circulation of the blood, Abernethy, and other renowned physicians. The lectures are delivered in the *Anatomical Theatre*, built in 1842. There are also *Museums of Anatomy and Botany*, a well-furnished *Library*, and a *Chemical Laboratory*. The medical school has recently been rebuilt and enlarged.

The great hall contains a few good portraits, among which we notice an old portrait of Henry VIII. (*not* by Holbein); Dr. Radcliffe, physician to Queen Anne, by *Kneller*; Perceval Pott, for 42 years surgeon to the Institution, by *Sir Joshua Reynolds*; Abernethy, the physician, by *Sir Thomas Lawrence*. The paintings on the grand staircase (the Good Samaritan, the Pool of Bethesda, Rahere as founder of the Hospital, and a Sick Man borne by monks) are the work of *Hogarth*, who executed them gratuitously, and was in return made a Governor for life.

The neighbouring ***Church of St. Bartholomew the Great**, chiefly in the Anglo-Norman style, restored in 1863-66 and again in 1886 et seq., merits attention (open daily, 9.30-5). With the exception of the chapel in the Tower (p. 153), which is 20 years earlier, this is the oldest church in the City of London. Like the Hospital (p. 122) it was founded by Rahere in 1123, sixty years before the foundation of the Temple Church (p. 169).

The existing church, consisting merely of the choir, the crossing, and one bay of the nave of the original Priory Church, is mainly pure Norman work as left by Rahere. Other portions of the church were alienated or destroyed by Henry VIII. From Smithfield we pass through an arched gateway, richly ornamented with fine dog-toothed moulding, which formed the entrance either to the nave, now the graveyard, or to an inner court. Here may be seen some remains of the E.E. piers of the nave, which was somewhat later than the choir. Early in the 15th cent. the apsidal end of the choir was replaced by a square ending, with two Perpendicular windows, the jambs of which still remain. The clerestory was rebuilt at the same time and a fine Lady Chapel thrown out to the E. of the high-altar. This chapel was long used as a fringe manufactory, being mutilated almost beyond recognition; it was, however, repurchased in 1886 for 6500*l.* and is now being restored. Below it is an interesting crypt (adm. 6*d.*). *Prior Bolton* made farther alterations in the 16th cent. and his rebus (a 'bolt' through a 'tun') may be seen at the base of the beautiful oriel on the S. side of the choir and on the doorway at the E. end of the S. ambulatory. The present apse was built in the recent restoration, from a design by Mr. Aston Webb, and has restored the choir

to something of its original beauty. The blacksmith's forge which occupied the N. transept has been removed and the transept has been restored, while the S. transept has also been recently thrown open. A door in the N. transept leads to the tritiorium, containing a collection of stones found during the restoration (adm. 6d.) Photographs of the church are sold by the vergers (prices 6d.-2s.; description of the church 1s.).

The *Tombs* are worthy of attention. That of the founder, on the N. side of the sanctuary, with its rich canopy, is much later than the effigy of Rahere resting upon it. In the S. ambulatory is the handsome tomb, in alabaster, of Sir Walter Mildmay (d. 1589), Chancellor of the Exchequer to Queen Elizabeth and founder of Emmanuel College, Cambridge. Many of the epitaphs are curious; that of John and Margaret Whiting (1680-81) in a window-recess, in the N. aisle, ends:—

'Shee first deceased, Hee for a little Tryd
To live without her, likd it not and dyd'.

At the W. end of the church is a tasteful oaken organ-screen, erected in 1889.

Among the notable men who have lived in Bartholomew Close are Milton, Franklin (working in a printing-office), Hogarth (who was baptized in the existing font), Dr. Caius, and Washington Irving.

The adjoining market-place of **Smithfield** (Pl. R, 36, 40; II), a name said to have been originally *Smooth-field*, was formerly a tournament ground, and lay outside the walls of London. Here Bartholomew Fair, with its revels, was held for many ages. Sham-fights, tilts, tricks of acrobats, and even miracle-plays were exhibited. Wat Tyler was slain here in 1381 by the then Lord Mayor, Sir William Walworth; and here, in the reign of 'Bloody Mary', many of the persecuted Protestants, including Anne Askew, Rogers, Bradford, and Philpot, suffered death at the stake, while under Elizabeth several Nonconformists met with a similar fate. Smithfield was the place of public execution before Tyburn, and in 1305 witnessed the beheading of the Scottish patriot, William Wallace. Subsequently, during a long period, Smithfield was the only cattle-market of London. The space having at length become quite inadequate, the cattle-market was removed to Copenhagen Fields (p. 31) in 1855, and in 1862-68 the ***London Central Meat Market** was erected here. The building, designed by *Sir Horace Jones*, is in a pleasing Renaissance style, with four towers at the corners. It is 630 ft. long, 245 ft. broad, and 30 ft. high, and covers an area of 31½ acres. The roof is of glass and iron. A broad carriage-road intersects the market from N. to S.

Below the building is an extensive Railway Depôt, connected with several underground railways, from which the meat is conveyed to the market by a lift. In the centre of Smithfield is a small garden, with a handsome fountain. The road winding round the garden leads down to the subterranean area below the market, which is a sufficiently curious specimen of London underground life to repay the descent.

To the W. of the Meat Market is the *Market for Pork, Poultry, and Provisions*, which was opened for business in 1876. It is by the same architect and in the same style as the Meat Market, and measures 260 by 245 ft. Still farther to the W. (on the E. side of Farringdon Street) stands another market, erected in 1885 as a fish-market at a cost of 435,000*l.*, opposite which, on the N., is a *Fruit and Vegetable Market*, completed in 1892. A new *Fish Market* was opened in 1888 in Snow Hill, to the S. Smithfield Market affords a sight not easily paralleled, and deserves a visit.

At the corner of Giltspur Street and Cock Lane, opposite the S. part of St. Bartholomew's Hospital, is an inscription to the effect that this was *Pye Corner*, where the Great Fire of 1666 stopped. In 1762 Cock Lane was the scene of the famous imposture known as the 'Cock Lane Ghost', which so interested Dr. Johnson, Horace Walpole, and other eminent men of the time.

Charterhouse Street, a broad and handsome thoroughfare, leads to the W. from Smithfield to Holborn (p. 276).

A little to the E. of Smithfield is the late-Perpendicular church of **St. Giles** (Pl. R, 40), Cripplegate, built at the end of the 14th cent., and much injured by a fire in 1545 (entered by the N. door in Fore Street; W. front approached by an archway of 1660 in Red Cross Street).

It contains the tombs of John Milton (d. 1674), who wrote 'Paradise Lost' in a house in this parish (comp. p. 128), now pulled down; Foxe (d. 1587), the martyrologist; Frobisher (d. 1594), the voyager; and Speed (d. 1629; effigy under the clock), the topographer. Oliver Cromwell was married in this church (Aug. 22nd. 1620), and the parish register contains an entry of the burial of Daniel Defoe (d. 1731). Milton is commemorated by a good bust, by *Bacon* (1794), now placed on a cenotaph of 1862; and his supposed resting-place is marked by a stone in front of the chancel-rail. The monument of Constance Whitney (d. 1628; N. wall) has given rise to a baseless legend that she was buried alive and resuscitated by the attempt of a thief to steal her ring. The wooden pulpit, screen, and font-cover were carved by *Grinling Gibbons*. The window at the W. end of the S. aisle commemorates Edward Alleyn, founder of Dulwich College (p. 370). Comp. *J. J. Baddeley's* 'Church and Parish of St. Giles' (1888).

In the churchyard is an old bastion of London Wall, and close by, in *London Wall*, is a small part of the churchyard of St. Alphage, containing another large and interesting fragment of the old wall (p. 88).

To the E. of St. Giles, running N. from Fore Street to Chiswell Street, is *Milton Street*, better known as the 'Grub Street' of Pope and his contemporaries. A little farther to the E., at the corner of London Wall and Throgmorton Avenue, is *Carpenters' Hall*, rebuilt in 1876 and containing some old portraits and plate.

To the N. E. of Smithfield we traverse Charterhouse Square to the **Charterhouse** (corrupted from Chartreuse; Pl. R, 40), once a Carthusian monastery, or priory of the Salutation (whence the name of the old Salutation Tavern in Newgate Street), founded in 1371 on the site of a burying-field for persons dying of the plague. After its dissolution by Henry VIII. in 1537, the monastery passed through various hands, including those of Lord North and Thomas Howard, Duke of Norfolk, who made it the town-house of the Howards. Queen Elizabeth made a stay of five days at the Charterhouse awaiting her coronation, and her successor James I. kept court here for several days on entering London. The property was purchased in 1611 by *Thomas Sutton*, a wealthy merchant, for his 'Hospital', i.e. a school for 40 'poor boys' and a home for 80 'poor men'. A curfew, tolled every evening at 8 or 9 o'clock, proclaims the number of the 'poor brethren'. These are not former pupils of the school; the fictitious instance of Thackeray's Col. Newcome, who was both a

pupil and a poor brother, is one which has very rarely occurred in the real history of the institution. The school was transferred in 1872 to Godalming in Surrey, where large and handsome buildings were erected for it. The part of the property thus vacated was sold to the Merchant Taylors' Company for their ancient school, now containing 500 boys. The Charterhouse School, which is attended by 440 boys besides 60 on the foundation, boasts among its former scholars the names of Barrow, Crashaw, Lovelace, Steele, Addison, Blackstone, Wesley, Thomas Day (author of *Sandford and Merton*), Grote, Thirlwall, Leech, Havelock, and Thackeray; while among the famous pupils of the Merchant Taylors' School are Edmund Spenser, James Shirley, and Lord Clive. Visitors are shown over the buildings by the porter any day except Sun.; but the Great Hall is closed between 3 and 4. Visitors may attend service in the chapel on Sun. at 11 and 2.30 and on Wed. at 9.30 and 6.

The ancient buildings date chiefly from the early part of the 16th cent., but have been modified and added to by Lord North, the Duke of Norfolk, and others. The *Great Hall* is considered one of the finest specimens of a 16th cent. room in London. The *Great Staircase* and the *Great Chamber* upstairs are, with the exception of the W. window of the latter, just as the Duke of Norfolk left them three centuries ago. Part of the original *Chapel* (1371) remains, but it was altered by the monks about 1500 and greatly enlarged by the Trustees of Thomas Sutton in 1612, when it received its present Jacobean appearance. It is approached by a cloister with memorials of Thackeray, Leech, Havelock, John Hullah, etc., and contains a fine alabaster monument of Sutton (1611) and the monuments of the first Lord Ellenborough by Chantrey and of Dr. Raine by Flaxman. The altar piece is a copy of Francia's *Pietà* in the National Gallery (p. 188; No. 180). The initials of Prior Houghton, who was head of the priory at the dissolution may be seen on the outer wall of the *Washhouse Court*. The two quadrangles in which the Pensioners and some of the officials reside were built about 1825-40.

The *Master's Lodge* contains several portraits: Sutton, the founder of the institution; Charles II.; George Villiers, second Duke of Buckingham (one of *Kneller's* best portraits); Duke of Monmouth; Lord Chancellor Shaftesbury; Lord Chancellor Somers; William, Earl of Craven; Archbishop Sheldon; Talbot, Duke of Shrewsbury; and the fine portrait of Dr. Burnet, also by *Kneller*.

A little to the W. of the Charterhouse is *St. John's Lane*, in which is situated *St. John's Gate* (Pl. R, 36), an interesting relic of an old priory of the knights of St. John, with lateral turrets, erected in the late-Gothic style in 1504, by *Prior Docwra*. On the N. side of the gateway are the arms of the priory and of Docwra; and on the S. side those of England and of France. The knights of St. John were suppressed by Henry VIII., restored by Mary, and finally dispersed by Elizabeth. The rooms above the gate were once occupied by Cave, the founder of the *'Gentleman's Magazine'* (1731), to which Dr. Johnson contributed and which had a representation of St. John's Gate on the cover; they contain some interesting historical relics. The building is now occupied by the Order of St. John, a benevolent association engaged in ambulance and hospital work, etc. The Norman crypt of *St. John's Church*, now cleared out and shown to visitors, is part of the old priory

church. It was in this crypt that the exposure of the 'Cock Lane Ghost' (p. 125) was consummated. In the little graveyard are buried the grandfather and other relatives of Wilkes Booth, the murderer of President Lincoln. — Clerkenwell Road runs to the W. from the N. end of St. John's Lane to Gray's Inn Road, with Gray's Inn. The considerable district of *Clerkenwell*, now largely inhabited by watch-makers, goldsmiths, and opticians, derives its name from the 'Clerks' Well' once situated here, to which the parish clerks of London annually resorted for the celebration of miracle plays, etc.

A little to the N., at the corner of St. John Street Road and Ashby Street, is the *Martyrs' Memorial Church* (*St. Peter's*; Pl. B, 36), a fantastic French Gothic edifice erected about 1870, with statues of the Smithfield Protestant martyrs. Close by are *Northampton Square* and *Northampton Institute* (Pl. B, 36), occupying what was once the garden of the London house of the Marquis of Northampton. — A little to the E. runs *Goswell Road*, the S. part of which, formerly named Goswell Street, is familiar to all readers of 'Pickwick'. — *Swedenborg* died in 1772 at 26 Great Bath Street, Clerkenwell.

Clerkenwell Road is continued to the E. by Old Street, from which, on the right, diverges Bunhill Row, with the **Bunhill Fields Cemetery** (Pl. R, 40, 44), also known for a time as *Tindall's Burial Ground*, once the chief burial-place for Nonconformists, but now disused. It contains the tombs of John Bunyan (d. 1688; sarcophagus with recumbent figure, to the S. of the central walk; No. 23), Daniel Defoe (d. 1731; obelisk to the N. of the central walk; No. 16), Dr. Isaac Watts (d. 1748). Susannah Wesley (d. 1742; mother of John and Charles Wesley), William Blake (d. 1827), Dr. John Owen (1616-83), Henry, Richard, and William Cromwell, etc.

A little to the W. of this cemetery is the *Friends' Burial Ground*, with the grave of George Fox, founder of the Society of Friends or Quakers.

Immediately to the S. of Bunhill Fields are the headquarters and drill-ground of the **Honourable Artillery Company**, the oldest military body in the kingdom.

The H. A. C., as it is generally called, received its charter of incorporation, under the title of the Guild or Fraternity of St. George, from Henry VIII. in 1537, and its rights and privileges have been confirmed by upwards of 20 royal warrants, the last dated March, 1889. The officers of the Trained Bands and the City of London Militia were formerly always selected from members of this Company. Since 1660 the Captain-General and Colonel has always been either the King or the Prince of Wales. The Company, which has occupied its present ground since 1642, consists of light cavalry, a battery of field artillery, and a battalion of infantry. It is the only volunteer corps which includes horse-artillery. Since 1883 the H. A. C. takes precedence next after the regular forces. The Ancient and Honourable Artillery Company of Boston (Mass.), the oldest military body in America, was founded in 1638 by some members of the H. A. C. who had emigrated. The two corps are associated on the friendliest terms. See the History of the Company, by *Lt. Col. Raikes*.

In City Road, facing the E. entrance of Bunhill Fields, is *Wesley's Chapel* (Pl. R, 44), adjoined on the S. by his house (No. 47 City Road). Wesley is buried in the graveyard behind the chapel, and in front of it is his *Statue*, unveiled on the centenary of his death (March, 1891). His mother (d. 1742) and his brother Charles

(d. 1788) are commemorated in the chapel. In Castle Street, the first street running E. to the S. of the chapel, is the **Allan Wesleyan Library** (p. 20), containing one of the finest collections of Biblical and theological works in England. In Blomfield Street, London Wall (Pl. R. 43, 44), is the *Museum of the London Missionary Society* (open 10 to 3 or 4 on Tues, Thurs., & Sat.). In *Finsbury Circus* (Pl. R. 44; III) is the *London Institution* (p. 20).

In Curtain Road (Pl. R. 44), reached via Castle Street and Scrutton Street, is the *Church of St. James*, which probably stands on or near the site of the old *Curtain Theatre*, where, according to tradition, 'Hamlet' was first performed. It is not unlikely that Shakspeare acted here in his own plays. To commemorate this association a stained-glass window was erected in 1886 at the W. end of the church by Mr. Stanley Cooper.

To the S.E. of the Charterhouse is the *Aldersgate Street Station* (Metropolitan; p. 58). *Aldersgate Street* leads hence to St. Martin's le Grand and St. Paul's (p. 107).

The old residences in this street, including Shaftesbury House and Lauderdale House, have all disappeared. Milton lived for a time in Lamb Alley (now Maidenhead Court). Aldersgate Street, and afterwards in Jewin Street, a side-street to the E. John Wesley 'found assurance of salvation' at a meeting in Aldersgate Street (May 24th, 1738).

4. Cheapside. Guildhall. Mansion House.

St. Mary le Bow. Gresham College. Goldsmiths' Hall. Mercers' Hall. Armourers' Hall. St. Stephen's, Walbrook.

From St. Paul's Churchyard (p. 116), **Cheapside** (Pl. R. 39, and III; from the Anglo-Saxon *ceapian*, 'to sell', 'to bargain'), beginning at *Peel's Statue* (p. 117), runs to the E. and is continued to the Mansion House (p. 133) by the *Poultry*. Cheapside, one of the busiest streets in the city, rich in historical reminiscences, is now lined with handsome shops. Its jewellers and mercers have been famous from a time even earlier than that of honest John Gilpin, under whose wheels the stones rattled 'as if Cheapside were mad'. Cheapside Cross, one of the memorials erected by Edward I. to Queen Eleanor, stood here, at the end of Wood St. (p. 129), till destroyed by the Puritans in 1643; and the neighbourhood was frequently the scene of conflicts between the apprentices of the various rival guilds. To the right and left diverge several cross-streets, the names of which probably preserve the position of the stalls of the different tradespeople in the far back period when Cheapside was an open market. Land here is worth 1,000,000*l.* per acre.

From the W. end of Cheapside, Foster Lane, behind the General Post Office, leads to the N., passing *St. Vedast's Church* (rebuilt by Wren after the Great Fire; Robert Herrick baptized here in 1591; singular relief over the W. door), to **Goldsmiths' Hall**, re-erected in the Renaissance style by *Hardwick* in 1835 (visitors must be introduced by a member). Chief objects of interest in the interior: Grand Staircase, with portraits of George IV., by *Northcote*; Wil-

liam IV., by *Hayter*; George III. and his consort Charlotte, by *Ramsay*; in the Committee Room (first floor), the remains of a Roman altar found in digging the foundations of the present hall; portrait of Lord Mayor Myddelton, who provided London with water by the construction of the New River (1613), by *Jansen*; portrait of Lord Mayor Sir Martin Bowes (1545), with the goblet which he bequeathed to the Goldsmiths' Company (out of which Queen Elizabeth is said to have drunk at her coronation, and which is still preserved); portraits of Queen Victoria, by *Hayter*; Prince Albert, by *Smith*; Queen Adelaide, by *Shee*; busts of George III., George IV., and William IV., by *Chantrey*; statues of Cleopatra and the Sibyl, by *Story*. — The Company, incorporated in 1327, has the privilege of assaying and stamping most of the gold and silver manufactures of England, for which it receives a small percentage.

Opposite Foster Lane, to the left, is Old Change, leading to Cannon Street (p. 150). In this street, at the corner of Watling Street, is the *Church of St. Augustine* (Pl. R, 39; *III*), rebuilt by Wren in 1683-95. The Rev. R. H. Barham, author of the 'Ingoldsby Legends', was rector here from 1842 till his death in 1845.

To the left, a little farther on in Cheapside (No. 143), is *Saddlers' Hall*, with a fine large hall and a good gateway. Near the corner of Wood Street, on the left, still stands the plane-tree mentioned by Wordsworth in his 'Poor Susan'; it is specially protected in the leases of the adjoining houses. Between Friday Street and Bread Street, on the right, once stood the Mermaid Tavern†, rendered famous by the social meetings of Shakspeare, Beaumont, Fletcher, Dr. Donne, and other members of the club founded here by Ben Jonson in 1603. John Milton was born in Bread Street (left) in 1608, and a tablet on the corner-house commemorates his birth and his baptism in the church of All Hallows, formerly on this site. Sir Thomas More (b. 1480) was born in Milk Street, on the opposite side.

On the right (S.) side of Cheapside, farther on, is the church of **St. Mary le Bow**, or simply *Bow Church* (so named after an earlier church on the same site borne by stone *arches*), one of Wren's best works, with a tower 235 ft. high. The tower, at the top of which is a dragon 9 ft. long, is especially admirable; 'no other modern steeple', says Fergusson, 'can compare with this, either for beauty of outline or the appropriateness with which classical details are applied to so novel a purpose'. The church has a fine old Norman crypt. Persons born within the sound of Bow-bells are popularly called *Cockneys*, *i.e.* true Londoners.

A curious old rhyming couplet foretold that: —

'When the Exchange grasshopper and dragon from Bow
Shall meet — in London shall be much woe.'

This improbable meeting actually took place in 1832, when the two vanes were sent to the same yard for repairs.

† Some authorities believe this stood to the N. of Cheapside, adjoining Saddlers' Hall.

The ecclesiastical *Court of Arches* takes its name from having originally met in the vestry of this church.

On the W. wall of the church, facing the churchyard, is an inscription referring to Milton, removed from the church of All Hallows (see p. 129) on its destruction.

To the E. of St. Mary le Bow, *Queen Street*, on the right (S.), leads to *Southwark Bridge* (p. 151); while *King Street*, on the left (N.), leads to the Guildhall (see below). In King Street, to the left, at the corner of Gresham Street, stands the *Church of St. Lawrence Jewry*, built by Wren in 1671-80 and containing the tomb and monument of Archbp. Tillotson (d. 1694), who was lecturer here for 30 years. The Lord Mayor and Corporation attend service at this church on Michaelmas Day, before electing the new Lord Mayor.

The present **Guildhall** (Pl. R, 39; III), or Council Hall of the city, was originally erected in 1411-31 for the sittings of the magistrates and municipal corporation, apparently on the site of an older hall used for a similar purpose. It was seriously injured by the great fire of 1666, but immediately restored. The unpleasing front towards King Street was erected in 1789 from designs by the younger *Dance*, and various improvements were effected in 1865-70, including the construction of a new roof. Above the porch are the arms of the city, with the motto, *Domine dirige nos*. The *Great Hall* (open to visitors), 153 ft. long, 48 ft. broad, and 55 ft. high, is now used for various municipal meetings, the election of the Lord Mayor and members of parliament, and public meetings of the citizens of London to consider questions of great social or political interest. The open timber roof is very handsome. The stained-glass window at the E. end was presented by the Lancashire operatives in acknowledgment of the City of London's generosity during the Cotton Famine; that at the W. end is a memorial of the late Prince Consort. The two colossal and fanciful wooden figures on the W. side, carved by *Saunders* in 1708, are called *Gog* and *Magog*, and were formerly carried in the Lord Mayor's procession. By the N. wall are monuments to Lord Chatham, by *Bacon*; Wellington, by *Bell*; and Nelson, by *Smith*. On the S. wall are monuments to William Pitt, by *Bubb*, and Lord Mayor Beckford, by *Moore* (bearing on the pedestal the mayor's famous address to George III., which some writers affirm was never actually delivered). — Every 9th of November the Lord Mayor, on the occasion of his accession to office, gives a great public dinner here to the members of the Cabinet, the chief civic dignitaries, and others, which is generally attended by nearly 1000 guests. The speeches made by the Queen's Ministers on this and other civic occasions are scanned attentively, as often possessing no little political significance. The expense of this banquet is shared jointly by the Lord Mayor and the Sheriffs. — In this hall took place the trials of Anne Askew (burned at Smithfield in 1546), the Earl of Surrey (1547), Lady Jane Grey (1554), and others.

To the N. of the Great Hall is the *Common Council Chamber*,

erected from the plans of Sir Horace Jones in 1885. It contains a statue of George III. by *Chantrey*, and in the passage leading to it are busts of Derby, Palmerston, and Canning. The *Aldermen's Room* contains a ceiling painted by *Thornhill*, and stained-glass windows exhibiting the arms of various Lord Mayors. The interesting old *Crypt* of the Guildhall, borne by clustered columns of Purbeck marble, is now, with the porch, almost the sole relic of the original edifice of 1411-31.

THE FREE LIBRARY OF THE CORPORATION OF THE CITY OF LONDON (open daily, 10-9; on Sat. in summer 10-6) contains in its handsome hall, built in the Tudor style in 1871-72, above 110,000 volumes, including several good specimens of early printing, and a large and valuable collection of works on or connected with London, its history, antiquities, and famous citizens. The special collections include the library of the old Dutch church in Austin Friars (p. 135; with valuable MSS. and original letters of Reformers), a carefully selected Hebrew library (new catalogue), etc. It also possesses a very fine collection of maps and plans of London, a series of English medals, and a number of London tradesmen's tokens of the 16th century. In 1895 the Library, Reading Room, and Museum were visited by 358,246 persons. On the right is the *Reading Room*. In the room at the head of the staircase to the museum are several beautiful watches, presented by the *Rev. H. L. Nelthropp*, and an interesting collection of ancient chronometers, clocks, watches, and watch-movements, made by members of the Clockmakers' Company, whose library is also deposited at the Guildhall.

The *Museum (adm., see p. 104), on the sunk floor, contains a collection of Roman antiquities found in London: a group of the *Deæ Matres*, found at Crutched Friars; hexagonal funeral column, from Ludgate Hill; Roman tessellated pavement, from Bucklersbury (1869); sarcophagus of the 4th cent., from Clapton; statue of a Roman warrior and some architectural antiquities found in a bastion of the old Roman wall in Bishopsgate; a curious collection of old London shop and tavern signs (17th cent.), including that of the Boar's Head in Eastcheap (mentioned by Shakspeare); a large collection of smaller antiquities, terracotta figures, lamps, vases, dishes, goblets, trinkets, spoons, pins, needles, etc. There are also two sculptured slabs from Nineveh. Two glass-cases in the centre contain autographs, including a very valuable one of Shakspeare, dated 10th Mar., 1613 (purchased for 147*l.*); also those of Cromwell, Wellington, and Nelson.

The Corporation Art Gallery (adm., see p. 104), on the right of the entrance to the Guildhall, contains the chief historical portraits and other paintings belonging to the Corporation, collected here from the old council chamber and committee-rooms, and also a number of paintings by *Sir John Gilbert*, presented by the artist, and a few other recent donations. Among the busts are those of Cobden, Gladstone, Beaconsfield, Granville Sharp (by *Chantrey*), and Nelson. Loan exhibitions are occasionally held.

The numerous pigeons (fed daily about 11 a.m.) which congregate in the nooks and crannies of the Guildhall, or fly about the yard, will remind the traveller of the famous pigeons of St. Mark at Venice.

Comp. 'Descriptive Account of the Guildhall of the City of London', by *John E. Price*.

Brewers' Hall, in Addle Lane, to the N. of the Guildhall, has an ancient kitchen and a curiously decorated leaden cistern. —

At the corner of Basinghall Street, to the E. of the Guildhall, stands **Gresham College**, founded by *Sir Thomas Gresham* (p. 135) in 1579 for the delivery of lectures by seven professors, on law, divinity, medicine, rhetoric, geometry, astronomy, and music.

The lectures were delivered in Gresham's house in Bishopsgate Street until 1768, when it was taken down and the lectures were transferred to the Royal Exchange. The present hall was erected in 1843 out of the accumulated capital of Gresham's bequest. The lecture theatre can hold 500 persons. According to Gresham's will, some of the lectures were to be delivered in the middle of the day, and in Latin, but the speakers now deliver their courses of four lectures each in English, at 6 p.m. (free). — The Royal Society held its meetings at Gresham College from 1660 to 1710. It now contains the head office of the *City and Guilds of London Institute*, with which are connected the *Guilds Central Technical College* (p. 324), *Finchbury Technical College* (Leonard Street, E.C.1), the *Technical Art School* (122 Kennington Park Road), and the *Leather Trades School* (42 Bethnal Green Road).

In Aldermanbury, to the W. of the Guildhall, is the *Church of St. Mary*, Aldermanbury, containing the tomb of Lord Jeffreys (d. 1689), of the 'Bloody Assizes', and a tablet to the memory of Heminge and Condell, Shakspeare's brother-actors, who published the first folio edition of his plays (1623). Milton was married here to his second wife in 1636. — Love Lane leads hence to the W. to *St. Alban's* (open 1-2), a small church by Wren (1685), with a curious old hour-glass fixed above the pulpit.

From Gresham College we return to Cheapside by Ironmonger Lane, in which is the entrance to **Mercers' Hall**, the guildhouse of the silk mercers, rebuilt in 1884, the façade of which is in Cheapside. The interior contains portraits of Dean Colet, founder of St. Paul's School, and Sir Thomas Gresham, founder of the Exchange, as well as a few relics of Sir Richard Whittington. The 'Leigh Cup' (1499), used at the Company's banquets, is one of the finest pieces extant of English mediæval plate. The chapel, which is adorned with modern frescoes of Becket's Martyrdom and the Ascension, occupies the site of the house in which Thomas Becket was born in 1119, and where a hospital and chapel were erected to his memory about the year 1190. Henry VIII. afterwards granted the hospital to the Mercers, who had been incorporated in 1393.

Old Jewry, to the E. of Mercers' Hall, derives its name from the synagogue which stood here prior to the persecution of the Jews in 1291. On its site, close to the Bank, now stands the *Grocers' Hall*, the guildhouse of the Grocers, or, as they were once called, the 'Pepperers', with a fine stained-glass window. This company is one of the oldest in London (incorporated 1345). At No. 26 Old Jewry are the headquarters of the *City Police*. Old Jewry is continued towards the N. by *Coleman Street*, in which, on the right, is situated the *Armourers' Hall* (Pl. R, 39; III), founded about 1450, spared by the fire of 1666, and rebuilt in 1840. It contains an interesting and valuable collection of armour and old plate, including a tilting gauntlet made to lock fast over the spear.

The continuation of Cheapside towards the E. is called the **POULTRY**, once the street of the poulterers. The modern terracotta panels on No. 14 refer to royal processions that passed through the

street in 1546, 1561, 1660, and 1844. At the farther end of the Poultry, on the right, rises the **Mansion House** (Pl. R, 39; *III*), the official residence of the Lord Mayor during his year of office, erected by *Dance* in 1739-52. Lord Burlington sent in a design by the famous Italian architect Palladio, which was rejected on the naïve question of one of the aldermen — 'Who was Palladio — was he a freeman of the city?' The building is preceded by a Corinthian hexastyle portico. The tympanum contains an allegorical group in relief by *Sir Robert Taylor*.

In the interior, to the left of the entrance, is the Lord Mayor's police-court, open to the public daily from 12 to 2. The long suite of state and reception rooms are only shown by the special permission of the Lord Mayor. The principal room is the *Egyptian Hall*, in which the Lord Mayor gives his banquets and balls, said to be a reproduction of the hall described under that name by Vitruvius. It contains several pieces of modern English sculpture: "Caractacus and the nymph Egeria, by *Foley*; Genius and the Morning Star, by *Baily*; Comus, by *Lough*; Griselda, by *Marshall*.

The interior of **St. Stephen's Church**, Walbrook (open 1-3), behind the Mansion House, with its graceful dome supported by Corinthian columns, is considered one of *Wren's* masterpieces, but has recently been somewhat marred by alterations. On the N. walls hangs the Stoning of St. Stephen, one of the best works of Benjamin West, formerly over the altar. Walbrook leads direct to Cannon Street Station (p. 55).

Queen Victoria Street (p. 148) leads directly from the Mansion House to Blackfriars Bridge (see p. 147).

5. The Bank of England. The Exchange.

Stock Exchange. Merchant Taylors' Hall. Crosby Hall. St. Helen's Church. Cornhill. Leadenhall Market. St. Andrew's Undershaft. Corn Exchange. Toynbee Hall. People's Palace.

The space (Pl. R, 39, 43; *III*) enclosed by the Mansion House, the Bank, and the Exchange, is the centre from which radiate the most important streets of 'the City'. It is also the chief point of convergence of the London omnibus traffic, which during business hours is enormous.

Opposite the Mansion House, and bounded on the S. by Threadneedle Street, on the W. by Prince's Street, on the N. by Lothbury, and on the E. by Bartholomew Lane, stands the **Bank of England** (Pl. R, 39, 43; *III*), an irregular and isolated building of one story. The central nucleus of the building was designed by *Mr. George Sampson* and opened in 1834, but the edifice as now seen is mainly the work of *Sir John Soane*, who was architect to the Bank from 1788 to 1827. The external walls are entirely devoid of windows, the Bank being, for the sake of security, lighted from interior courts. The only attractive portion of the architecture is at the N.W. angle, which was copied from the Temple of the Sibyl at Tivoli. The

garden-court in the interior was formerly the churchyard of St. Christopher-le-Stocks. The edifice covers an area of about four acres.

The Bank was founded in 1694, the first suggestion of it apparently emanating from William Paterson, a Scotsman, though, perhaps, his importance in the matter has been over-estimated. It is a joint stock bank, and was the first of the kind established in the kingdom. Having exclusive privileges, secured by Royal Charter, it continued to be the only joint stock bank in London till 1834, when the London and Westminster Bank, soon to be followed by many others, was established. The Bank of England is the only bank in London which has the power of issuing paper money. Its original capital was 1,200,000*l.*, which has since been multiplied more than twelvefold. The number of persons employed within its walls is about 1000. The vaults usually contain at least 20 million pounds sterling in gold and silver, while there are over 25 millions of pounds sterling of the Bank's notes in circulation. The Bank acts as the agent of Government in all business transactions connected with the national debt (now amounting to about 650,000,000*l.*), receives and registers transfers of stock, and pays the quarterly dividends on the various kinds of stock; it also carries on business like other banks in discounting bills, receiving deposits, and lending money. It is bound to buy all gold bullion brought to it, at the rate of 3*l.* 17*s.* 9*d.* per oz. The government of the Bank is vested in a Governor, a Deputy-Governor, and twenty-four Directors.

The business offices of the Bank are open to the public daily from 9 to 4; the Printing, Weighing, and Bullion Offices are shown only under special circumstances by permission of the Governor or Deputy-Governor, to whom an introduction must be obtained.

The whole of the printing for the Bank is done within its walls, and upwards of 50,000 new bank-notes are produced daily, their value ranging from 5*l.* to 1000*l.* The note printing-presses are exceedingly interesting. Postal orders and Indian bank-notes are also printed here. All notes paid into the Bank are at once cancelled, so that in some cases the active life of a bank-note may not be longer than a single day. The cancelled notes, however, are kept for five years in the *Old Note Office*, in case they may be required as testimony in a court of law. Every week or so the notes received in the corresponding week five years ago are burned; and the furnace provided for this purpose, 5*ft.* in height and 10*ft.* in diameter, is said to be filled on each occasion. The stock of paid notes for five years amounts to about 80 millions, weighs 90 tons, and represents a value of 1750 millions of pounds sterling; if the notes were joined end to end they would form a ribbon 13,000 M. long, while their superficial extent would almost equal that of Hyde Park. The *Bank-Note Autograph Books* contain the signatures of various royal and distinguished personages. A bank-note for 1,000,000*l.* is also exhibited to the curious visitor. The *Weighing Office* contains machines for weighing sovereigns (33 per minute), which throw those of full weight into one compartment and the light ones into another. A daily average of gold to the value of 80,000*l.* is thus tested. The *Bullion Office* is the treasury for the precious metals. The Bank is protected at night by a small guard of soldiers, in addition to a large staff of superintendents and warders.

In Post Office Court, Lombard Street, is the *Bankers' Clearing House*, a useful institution through which bankers obtain the amount of cheques and bills in their hands without the trouble of collecting them at the various banks on which they are drawn. The bills and cheques received

by the various bankers during the day are here compared, and the difference settled by a cheque on the Bank of England. The amount changing hands here is enormous, reaching in the year ending Dec. 31st, 1894, the sum of 6,337,000,000*l.* (1,141,013,000*l.* less than in 1893).

In Capel Court, opposite the Bank, is the **Stock Exchange**, the headquarters of the *Stock-brokers* (about 1300 in number) and *Stock-jobbers* (about 2000), each of whom pays a large entrance fee and an annual subscription of 30 guineas. Strangers are not admitted. The Stock Exchange (familiarily known in the City as 'the house') has recently been much enlarged.

In Throgmorton Street, to the N. of the Stock Exchange, is the *Drapers' Hall*, dating originally from 1667 but in great part rebuilt in 1866-70. It contains a portrait of Nelson by *Sir William Beechey*, and a picture of Mary, Queen of Scots, and her son James I., attributed to *Zuccherò*. Adjoining is the *Drapers' Garden*, containing one or two old mulberry-trees.

The *Dutch Church* in Austin Friars, behind the Drapers' Hall, dates from the 14th cent. and is one of the few ecclesiastical edifices which escaped the fire of 1666. It was restored in 1863-65, after a fire, and contains numerous tombs of the 14-16th centuries.

The **Royal Exchange** (Pl. R, 43; *III*), built in 1842-44 by *Tite*, is the third building of the kind on the same site. The first Exchange, erected in 1564-70 by Sir Thomas Gresham, was destroyed in the Great Fire (1666), and its successor, by Jarman, was also burned down in 1838. The present building, which cost about 150,000*l.*, is preceded by a Corinthian portico, and approached by a broad flight of steps. The group in the tympanum is by *Westmacott*: in the centre is Commerce, holding the charter of the Exchange in her hand; on the right the Lord Mayor, municipal officials, an Indian, an Arab, a Greek, and a Turk; on the left English merchants, a Chinese, a Persian, a Negro, etc. On the architrave below is the inscription: 'The Earth is the Lord's and the fulness thereof'.

The interior of the Exchange forms a quadrangular covered court surrounded by colonnades. In the centre is a new statue of Queen Victoria, by *Hamo Thornycroft*; in the N.E. and S.E. corners are statues of Queen Elizabeth, by *Watson*, and Charles II. The walls of the colonnades bear the armorial bearings and products of the different countries of Europe and America, in encaustic painting. The tessellated pavement of Turkey stone is the original one of Gresham's Exchange, opened by Queen Elizabeth on June 23rd, 1571. Two of the panels in the Exchange are adorned with paintings by *Lord Leighton* ('Phœnicians bartering with the Ancient Britons in Cornwall') and *R. W. Macbeth*; and many of the others will soon be similarly adorned. The chief business hour is from 3.30 to 4.30 p.m., and the most important days are Tuesdays and Fridays. On the front (E.) of the campanile (180 ft. in height) is a statue of Sir Thomas Gresham, and at the top is a large gilded vane in the shape of a grasshopper (Gresham's crest). The shops on the

outside of the Exchange greatly disfigure the building. Nearly opposite the Exchange is No. 15 Cornhill, occupied by Messrs. Birch, confectioners, and said to be the oldest shop in London.

At the E. end of the Exchange a staircase, adorned with a statue of Prince Albert by *Lough*, ascends to *Lloyd's Subscription Rooms*, the central point of every kind of business connected with navigation, maritime trade, marine insurance, and shipping intelligence. The name is derived from a coffee-house kept by Edward Lloyd towards the close of the 17th century and frequented by men interested in shipping. 'Lloyd's List' has been published regularly since 1724. The vestibule is adorned with a statue of Huskisson by *Gibson*. On the wall is a tablet to the 'Times' newspaper, erected in recognition of the public service it rendered by the exposure of a fraudulent financial conspiracy of gigantic character. The first room is used by Underwriters and contains huge ledgers in which the most detailed information as to the merchant-shipping of the world is carefully posted from day to day; the second is the Merchants' or Reading Room, with a huge collection of provincial and foreign newspapers; the third or 'Captains' Room' is a restaurant accessible only to the 700 members of 'Lloyd's' and their friends. Lloyd's keeps a staff of about 1500 agents in all parts of the world.

Lloyd's Register of British and Foreign Shipping was established in 1831 to secure an accurate classification of the seaworthiness of mercantile vessels. Vessels of the best description are classed as A 1.

In front of the Exchange is an *Equestrian Statue of Wellington*, by *Chantrey*, erected in 1844, beside which is a handsome fountain with a female figure. On the S.E. side of the Exchange is a statue (erected in 1882) of *Sir Rowland Hill*, the inventor of the cheap postal system. Behind the Exchange, in Threadneedle Street, is a statue, in a sitting posture, of *Peabody* (d. 1869), the American philanthropist, by *Story*, erected in 1871 by public subscription.

George Peabody, an American merchant, who carried on an extensive business and spent much of his time in London, gave at different times upwards of half a million of money for the erection of suitable dwellings for the working classes of the metropolis. The property is managed by a body of trustees. The number of persons accommodated in the Peabody Buildings is about 20,000, each family paying an average weekly rent of about 4s. 9d., which includes the use of baths and wash-houses. The capital of the fund now amounts to about 1,170,000*l.* Mr. Peabody declined a baronetcy offered by the Queen, but accepted a miniature portrait of Her Majesty. He spent and bequeathed still larger sums for educational and benevolent purposes in America, the grand total of his gifts amounting to nearly 2,000,000*l.* sterling. — The *Guinness Trust*, a similar fund established by Lord Iveagh in 1889 with a gift of 200,000*l.*, has provided about 1900 model dwellings, at an average weekly rent of 2s. 1d. per room.

Farther along Threadneedle Street, beyond Finch Lane, is the **Merchant Taylors' Hall**, the largest of the London Companies' halls, erected, after the Great Fire of 1666, by *Jarman* (admission on application to a member). The company received its first charter in 1327. The handsome hall contains some good portraits: Henry VIII., by *Paris Bordone*; Duke of York, by *Lawrence*; Duke of Wellington,

by *Wilkie*; Charles I.; Charles II.; James II.; William III.; Queen Anne; George III. and his consort; Lord Chancellor Eldon, by *Briggs*; Pitt, by *Hoppner*. There is also a valuable collection of old plate. The small but interesting *Crypt* was spared by the Fire. It is said that eighteen haunches of venison are cooked in the kitchen at one time for the annual banquet in July.

Threadneedle Street ends at Bishopsgate Street Within, in which, near the point of junction, stands ***Crosby Hall**, built in 1466 by Alderman Sir John Crosby, and once occupied by the notorious Duke of Gloucester, afterwards Richard III. The building subsequently belonged to Sir Thomas More, and it is mentioned by Shakspeare in his 'Richard III.' For a long time it was used for the reception of ambassadors, and was considered the finest house in London. During the Protectorate it was a prison; and it afterwards became in turn a meeting-house, a warehouse, and a concert and lecture room. It has been lately restored, and is now used as a restaurant (p. 17). Crosby Hall deserves a visit as being one of the few existing relics of the domestic architecture of mediæval London, and the only one in the Gothic style. The present street front and many parts of the interior do not belong to the ancient structure. The *Banqueting Hall* has a fine oaken roof.

***St. Helen's Church**, near Crosby Hall, the 'Westminster Abbey of the City', was originally founded at a very early date and afterwards became connected with a nunnery established about 1212. The present building, apparently dating mainly from the 13-15th cent., consists of two parallel naves, 122 ft. long, that to the N. being reserved for the nuns, while that to the S. was used for parochial purposes. The picturesque 'Nuns' Gate', leading from the nun's choir to the nunnery, is one of the oldest parts of the edifice. The church was restored in 1891-93 under the superintendence of Mr. John L. Pearson. Among other old monuments, it contains those of Sir John Crosby and Sir Thomas Gresham (see p. 135), while, perhaps, the handsomest memorial is that of Sir William Pickering (d. 1574), on the N. side of the chancel. The Latin inscription on the tomb of Sir Julius Cæsar (d. 1636), Master of the Rolls in the reign of James I., is to the effect that he had given his bond to Heaven to yield up his soul willingly when God should demand it. His monument, in the Chapel of the Holy Ghost, is by *Nicholas Stone*. Over the curious hagioscope or squint is a recent inscription to Alberico Gentile (d. 1611), the Italian jurist, and professor of civil law at Oxford, who was buried near it. A stained-glass window was erected in 1884 to the memory of Shakspeare, who was a parishioner in 1598 and is rated in the parish books for 5*l.* 13*s.* 4*d.* See 'Annals of St. Helen's, Bishopsgate', by *Rev. J. E. Cox, D.D.* (1876). — In St. Helen's Place is the modern *Hall of the Leathersellers*, a company incorporated at the end of the 14th century. The building is erected over the old crypt of St. Helen's

Nunnery. Here also (No. 12) is the Consulate General of the United States. — The *Church of St. Ethelberga*, in Bishopsgate, just to the N. of St. Helen's Place, also escaped the Great Fire.

The *National Provincial Bank of England*, 112 Bishopsgate Street, is worth visiting for the beautiful interior of its large hall, a remarkable specimen of the Byzantine-Romanesque style, with polished granite columns and polychrome decoration.

Bishopsgate Street Within is continued to the N. by Bishopsgate Street Without (*i.e.* outside the walls), and the site of the gate which gave name to both is indicated by tablets at the corners of Wormwood Street and Camomile Street (Pl. R, 43; III). On the left side of Bishopsgate Without, opposite Houndsditch, is the *Church of St. Botolph* (Pl. R, 43; III), rebuilt in 1725-29. John Keats was baptized here on Oct. 31st, 1795. Farther on Bishopsgate Without passes (on the left) Liverpool Street (station, see p. 54). On the opposite side of the street, a little farther on, is the *Bishopsgate Institute*, opened in 1894, with a library, reading-room, etc. *Shoreditch*, the continuation of Bishopsgate Street, leads to the chief goods depôt of the Great Eastern Railway, beneath which is a fish, fruit, and vegetable market. The churchyard of *St. Leonard's*, Shoreditch, now opened in summer as a public garden, is the burial-place of many actors. The present church dates from 1740, but incorporates a chancel window of the 13th century. To the E. lies *Spitalfields*, with its weavers (see p. 92) and bird-fanciers, beyond which is *Bethnal Green* (p. 92). At No. 204 High Street, Shoreditch, is the *Standard Theatre* (Pl. R, 44), a characteristic 'East End' place of amusement (see p. 65). The *Britannia Theatre* (Pl. B, 44), in Hoxton Street, lies to the N.W., in the crowded district of *Hoxton*. Shoreditch High Street is continued due N. by Kingsland Road to *Kingsland* and to *Dalston*, where the *German Hospital* is situated. Still farther to the N. are *Stoke Newington* and *Clapton*.

The open spaces in Stoke Newington include *Clissold Park*, intersected by the New River (p. 129) and acquired for the public in 1889, and *Stoke Newington Common*. *Abney Park Cemetery* was formerly the estate of Sir Thomas Abney, with whom Dr. Isaac Watts spent the last thirty years of his life, and contains a statue of the hymn-writer by Bailey. Mrs. Booth, wife of Gen. Booth of the Salvation Army, is buried near the upper end of the cemetery. Other famous names connected with Stoke Newington are those of Edgar Allan Poe, who was at school here in 1817-19 (comp. his 'William Wilson'); Daniel Defoe; Thomas Day, author of 'Sandford and Merton'; John Howard, the philanthropist; and Bridget Fleetwood, eldest daughter of Oliver Cromwell. — In *Hornsey*, to the N.W. of Stoke Newington, is the misnamed *Finsbury Park*.

In *Cornhill*, the street which leads to the E. straight past the S. side of the Exchange, rises on the right (S.) *St. Michael's Church*, with a large late-Gothic tower, built by *Wren*, and restored by *Sir G. G. Scott*. Farther on is *St. Peter's Church*, which according to a groundless tradition was originally built by the ancient Britons. The present structure was built by *Wren* in 1680-81. The

organ is by Father Smith (p. 111), and its old key-board, now in the vestry, was used by Mendelssohn on Sept. 30th, 1840. Gray, the poet (1716-71), was born in the house which formerly occupied the site of No. 41 Cornhill.

In *Leadenhall Street*, which continues Cornhill, stands, on the right and near the corner of Gracechurch Street, **Leadenhall Market**, one of the chief marts in London for poultry, game, and hides (see p. 31). Farther on, to the left, is the small church of **St. Andrew Undershaft** (*i.e.* under the maypole, as the maypole which used to be erected here was higher than the tower of the church), a Perpendicular building of 1520-32. with a turreted tower. At the end of the N. aisle is the tomb of Stow, the antiquary (d. 1605). Near this tomb is the monument of Sir Hugh Hammersley (d. 1636), with two fine figures of attendants, by Thomas Madden. Still farther on, on the same side, is the *Church of St. Catherine Cree*, with an interior by Inigo Jones, being the successor of an older church in which Holbein (d. 1543) is said to have been interred. The character of the services held here by Archbp. Laud in 1631 at the consecration of the church formed one of the charges in his trial. The old *House of the East India Company*, in which Charles Lamb (for 33 years), James Mill, and John Stuart Mill were clerks, stood at the corner of Leadenhall Street and Lime Street. The *New Zealand Chambers* (No. 34) are one of Norman Shaw's reproductions of mediæval architecture. Leadenhall Street is joined at its E. end by Fenchurch Street (see below).

Lombard Street and *Fenchurch Street*, forming a line on the S. nearly parallel to Cornhill and Leadenhall Street, are also among the busiest thoroughfares of the city. Lombard Street has been for ages the most noted street in London for banking and finance, and has inherited its name from the 'Lombard' money dealers from Genoa and Florence, who, in the 14th and 15th centuries, took the place of the discredited and persecuted Jews of 'Old Jewry' as money lenders. Alexander Pope (1688-1744) was born in Plough Court, on the right (S.) side of Lombard Street, in a house demolished in 1872. On the N. side of Lombard Street is the *Church of St. Edmund King and Martyr* (open 10-4), completed by Wren in 1690, in which Addison was married to the Countess of Warwick on Aug. 9th, 1716. Fenchurch Street reminds us by its name of the fenny character of the district when the old church was built (drained by the little stream of 'Lang bourne' running into the 'Walbrook')†. On the N. side of the street was the *Elephant Tavern* (rebuilt), where Hogarth lodged for some time, and which was once adorned with several of his works. Adjacent is the *Ironmongers' Hall*, whose company dates from the reign of Edward IV., with an interesting interior, portraits of Izaak Walton and Admiral Hood, etc. Fenchurch Street is con-

† Mr. Loftie thinks 'fen' may be a corruption of the Anglo-Saxon *foin* (hay), as 'grace' in Gracechurch Street is of *grass*.

nected with Great Tower Street by *Mincing Lane* (so called from the 'minchens', or nuns of St. Helen's, to whom part of it belonged), which is the central point of the colonial wholesale trade. The fine *Tower of All Hallows Staining* in this lane is one of the oldest of the relics which have survived the Great Fire. The *Clothworkers' Hall*, in the same street, was built in 1860; the company, of which Samuel Pepys was master in 1677, was incorporated in the 15th century. A little to the E., in *Mark Lane* (originally *Mart Lane*), is the **Corn Exchange** (Pl. R 43, III; chief market on Mon., 11-3), and near it is *Fenchurch Street Station* (for the railway to Blackwall, p. 56). On the E. side of Mark Lane is Hart Street, with the *Church of St. Olave* (open 12.30 to 2.30), interesting as having survived the Great Fire, and as the church once frequented by Samuel Pepys (d. 1703). The picturesque interior contains a number of curious old tombs, including those of Pepys and his wife. A bust of Pepys was placed on the S. wall in 1884. Many persons who died of the plague in 1665 are buried in the churchyard, a fact commemorated by the skulls over the gate in Seething Lane. In the same street once stood a monastery of the 'Crossed Friars', a reminiscence of whom still exists in the adjoining street of Crutched Friars. — From the junction of Fenchurch Street and Leadenhall Street, Aldgate High Street runs E. to the *Aldgate Station* of the Metropolitan Railway.

In Great Alie Street (Pl. R. 47), a little to the S.E. of Aldgate Station, once stood *Goodman's Fields Theatre*, in which Garrick made his first appearance on a London stage in the character of Richard III. (Oct. 19th, 1741).

On the E. margin of the City proper lie **WHITECHAPEL**, a district chiefly inhabited by artisans, and **HOUNDSBITCH**, the quarter of Jew brokers and second-hand dealers, whence the *Minories* lead southwards to the Tower and the Thames. In the Minories rises the old *Church of the Holy Trinity* (Pl. R, 47; III), once belonging to an abbey of Minorettes, or nuns of the order of St. Clare, and containing several curious old monuments, on one of which are the arms (stars and stripes) of the Washington family. In a glass case in the vestry is the supposed head of the Duke of Suffolk (beheaded 1554).

The main thoroughfare traversing this E. London district is *Whitechapel Road*, continued by *Mile End Road*, leading to Bow and Stratford (comp. p. 389). To the left, about $\frac{1}{4}$ M. beyond Aldgate Station (p. 58), diverges *Commercial Street*, in which stands *St. Jude's Church* (Pl. R, 47; III), containing copies of four of the principal works of Mr. G. F. Watts, finished off by that artist himself ('Love and Death', 'Messenger of Death', 'Death crowning Innocence', 'The Good Samaritan'). The exterior is adorned with a fine mosaic after Watts.

Adjoining the church is **Toynbee Hall**, founded in 1885 and named after *Arnold Toynbee*, who died in the prime of youth (in 1883), while actively engaged in lecturing on political economy to the working-men of London. The hall, which is a 'hall' in the academic sense, contains rooms for about 20 residents, chiefly Oxford and Cambridge graduates desirous of sharing the life and experiences of the E. end poor. It also

contains drawing, dining, reading, and lecture rooms, a library, etc., in which numerous social meetings are held for the people of the neighbourhood. The warden is the Rev. Canon S. Barnett, late vicar of St. Jude's. Those interested in work of this kind should write to the secretary for cards of admission. Toynbee Hall is also one of the centres of the 'University Extension Lectures' scheme. — *Oxford House*, Mape St., Bethnal Green Road (with large clubs, concert-rooms, etc.), *Robert Browning Hall*, York Street, Walworth, and *Mansfield House*, 143 Barking Road, Canning Town, are similar institutions.

A *Loan Exhibition of Pictures*, established by Mr. and Mrs. Barnett in 1880, is held for a fortnight or three weeks every Easter (10-10; free) in the schoolrooms adjoining St. Jude's. It generally contains some of the best works of modern English artists, and now ranks among the artistic 'events' of the year.

In Whitechapel Road, $\frac{1}{2}$ M. farther on, stands the *London Hospital* (Pl. R, 52; 800 beds; p. 98), behind which is the church of *St. Philip Stepney*, with a fine Gothic interior. To the left, in Mile End Road, $\frac{1}{4}$ M. farther on, is *Trinity Hospital* or *College* (Pl. R, 52, 56), a picturesque group of almshouses established by the corporation of Trinity House (p. 158) for master mariners or mates and their wives or widows. The chapel has some interesting stained glass. In the quadrangle is a statue of Capt. Sandes, a former benefactor. — About $\frac{1}{2}$ M. beyond Trinity Hospital is the **People's Palace for East London** (Pl. R, 60), a large institution for the 'recreation and amusement, the intellectual and material advancement of the vast artisan population of the East End'. Its form was suggested by the 'Palace of Delight' described in Sir Walter Besant's novel, 'All Sorts and Conditions of Men'; and the nucleus of the 100,000*l.* required for its erection was furnished by an endowment of Mr. *J. F. Barber Beaumont* (d. 1841). This has been largely supplemented by voluntary public subscriptions, including 60,000*l.* from the Drapers' Company. The large '*Queens' Hall*', opened by Queen Victoria in 1887, is adorned with statues of the queens of England, etc., by F. Verheyden. When complete the Palace will comprise technical and trade schools, a reference library, reading rooms, a covered garden and promenade, an open-air garden and recreation ground, swimming-baths, gymnasias, schools of cookery and needle-work, etc. Several of these have already been erected. Exhibitions, concerts, and entertainments of various kinds are held here; and the evening classes are attended by about 3000 students.

6. London Bridge. The Monument. Lower Thames Street.

Fishmongers' Hall. St. Magnus the Martyr's. Billingsgate. Custom House. Coal Exchange.

King William Street, a wide thoroughfare with handsome buildings, leads S.E. from the Bank to London Bridge. Immediately on the left, at the corner of Lombard Street, is the church of *St. Mary Woolnoth*, erected in 1716, by *Hawksmoor*. It contains a tablet to

the memory of Newton, the friend of Cowper the poet and once rector of the parish, with an epitaph by himself. Newton's remains, however, were removed to Olney in 1893. The fine organ was originally built by *Father Schmitz* (1681: comp. p. 111). In St. Clement's Lane, to the left, is *St. Clement's Church*, built by Wren in 1686 and containing a stained-glass window and brass tablets commemorating Thomas Fuller (d. 1661), Bishop Pearson (d. 1686), author of the 'Exposition of the Creed', and Bishop Walton. Farther on, at the point where King William Street, Gracechurch Street, Eastcheap, and Cannon Street (p. 150) converge, on a site once occupied by Falstaff's 'Boar's Head Tavern', rises the *Statue of William IV.*, by Nixon. Adjacent are the *Monument Station* of the Underground Railway (p. 60) and the City Terminus of the Electric Railway (p. 61). To the left, in Fish Street Hill, is the *Monument* (see p. 143). On each side of the first arch of London Bridge, which crosses *Lower Thames Street* (p. 144), are flights of stone steps descending to the street below.

London Bridge (Pl. R, 42; III), until a century ago the only bridge over the Thames in London, and still the most important, connects the City, the central point of business, with the *Borough*, on the Surrey (S.) side of the river (see p. 351).

The Saxons, and perhaps the Romans before them, erected various wooden bridges over the Thames near the site of the present London Bridge, but these were all at different periods carried away by floods or destroyed by fire. At length in 1176 Henry II. instructed *Peter*, chaplain of the church of St. Mary Cole, to construct a stone bridge at this point, but the work was not completed till 1209, in the reign of Henry's son, John. A chapel, dedicated to St. Thomas of Canterbury, was built upon the bridge, and a row of houses sprang up on each side, so that the bridge resembled a continuous street. It was terminated at both banks by fortified gates, on the pinnacles of which the heads of traitors used to be exposed.

In one of the houses dwelt Sir John Hewitt, Lord Mayor in the time of Queen Elizabeth, whose daughter, according to the romantic story, fell into the river, and was rescued by Edward Osborne, his apprentice. The brave and fortunate youth afterwards married the young lady and founded the family of the present Duke of Leeds.

The present London Bridge, about 60 yds. higher up the river than the old bridge (removed in 1832), was designed by *John Rennie*, a Scottish engineer, begun in 1825 under the superintendence of his sons, *Sir John* and *George Rennie*, and completed in 1831. The total outlay, including the cost of the approaches, was about 2,000,000*l.* The bridge, 928 ft. long and 54 ft. broad, is borne by five granite arches, of which that in the centre has a span of 152 ft. The lamp-posts on the bridge are cast of the metal of French cannon captured in the Peninsular War.

It is estimated that, in spite of the relief afforded by the Tower Bridge, 22,000 vehicles and about 110,000 pedestrians cross

London Bridge daily, a fact which may give the stranger some idea of the prodigious traffic carried on in this part of the city. New-comers should pay a visit to London Bridge on a week-day during business hours to see this busy scene and hear the almost deafening noise of the traffic. Stoppages or 'blocks' in the stream of vehicles, of course, sometimes take place; but, thanks to the skilful management of the police, such interruptions are seldom of long duration. One of the police regulations is that slow-moving vehicles travel at the sides, and quick ones in the middle. London Bridge divides London into 'above' and 'below' bridge. Looking *down* the river we survey the *Port of London*, the part immediately below the bridge being called the *Pool*. To this portion of the river sea-going vessels of the largest size have access. On the right and left, as far as the eye can penetrate the smoky atmosphere, are seen forests of masts; while high above and behind the houses on both banks rises the rigging of large vessels in the various docks. *Above* bridge the traffic is carried on chiefly by penny steamboats and coal barges. Among the buildings visible from the bridge are, on the N. side of the river, the Tower, Billingsgate Market, the Custom House, the Monument, St. Paul's, a great number of other churches, and the Cannon Street Station, while on the Surrey side lie St. Saviour's Church, Barclay and Perkins's Brewery, and the extensive double station of the South Eastern and Brighton Railways.

An admirable survey of the traffic on the bridge as well as on the river is obtained from **The Monument** (Pl. R, 43; *III*), in Fish Street Hill, a little to the N. This consists of a fluted column, 202 ft. in height, designed by *Wren*, and erected in 1671-77 in commemoration of the Great Fire of London, which, on 2-7th Sept., 1666, destroyed 460 streets with 89 churches and 13,200 houses, valued at 7,335,000*l*. The height of the column is said to equal its distance from the house in Pudding Lane in which the fire broke out. A winding staircase of 345 steps (adm. 3*d*.) ascends the column to a platform enclosed by an iron cage (added to put a stop to suicides from the monument), above which rises a gilt urn with blazing flames, 42 ft. in height. The pedestal bears inscriptions and allegorical reliefs.

Just above London Bridge are the tunnels by which the *City and South London Electric Railway* passes under the Thames (see p. 61).

Immediately to the W. of London Bridge, at the lower end of *Upper Thames Street*, stands **Fishmongers' Hall**, a guildhouse erected in 1831 on the site of an older building. The Company of Fishmongers existed as early as the time of Edward I. It originally consisted of two separate trades, that of the *Salt-Fishmongers* and that of the *Stock-Fishmongers*, which were united to form the present body in the reign of Henry VIII. The guild is one of the richest in London, possessing an annual revenue of 20,000*l*. In politics it has usually been distinctively attached to the Whig party,

while the Merchant Taylors are recognised as the great Tory company. On the landing of the staircase is a statue of Lord Mayor Walworth (a member of the company), who slew the rebel Wat Tyler (p. 124). Among the objects of interest in the interior are the dagger with which that rebel was slain; a richly embroidered pall used at Walworth's funeral; a chair made out of part of the first pile driven in the construction of Old London Bridge, supposed to have been submerged in the Thames for 650 years; portraits of William III. and his queen by *Murray*, George II. and his consort by *Shackleton*, and Queen Victoria by *Herbert Smith*.

Vintners' Hall (Pl. R. 39; 111), 68 Upper Thames Street, was built by Wren in 1674 but almost entirely rebuilt in 1820-23. The old Council Chamber contains good oak carving. The company was incorporated in 1436-37.

LOWER THAMES STREET runs eastwards from London Bridge to the Custom House and the Tower. Chaucer, the 'father of English poetry', is said to have lived here in 1379-85. Close to the bridge, on the right, stands the handsome church of *St. Magnus the Martyr*, with a cupola and low spire, built by Wren in 1676. It contains the tomb of Miles Coverdale, Bishop of Exeter, author of the first complete printed English version of the Bible (1535).

Farther to the E., on the Thames, is **Billingsgate** (so called from a gate of old London, named, as an improbable tradition says, after Belin, a king of the Britons), the chief fish-market of London, the bad language used at which has become proverbial. In the reign of Elizabeth this was a market for all kinds of provisions, but since the reign of William III. it has been used for fish only. Fish has been landed and sold here from time immemorial, though now a considerable part of the fish-supply of London comes by railway. In the reign of Edward I. the prices of fish were as follows: soles, per doz., 3d.; oysters, per gallon, 2d.; four whittings 1d.; four best salmon 5s.; eels, per quarter of a hundred, 2d.; and so on. The best fish is bought at the beginning of the market by the regular fishmongers. After them come the costermongers, who are said to sell a third of the fish consumed in London. Billingsgate wharf is the oldest on the Thames. The present market, with a figure of Britannia on the apex of the pediment, was designed by *Sir Horace Jones*, and opened in July, 1877. The market begins daily at 5 a.m., and is one of the sights of London (see p. 31).

Adjacent to the fish-market is the **Custom House**, built by *Laing* in 1814-17, with an imposing façade towards the Thames, 490 ft. in length, by *Sir R. Smirke*. The customs-duties levied at the port of London amount to nearly 10,000,000*l.* a year, being about equal to those of all the other British sea-ports put together. The London Custom House employs about 2000 officials; in the *Long Room* (190 ft. in length by 66 in breadth) nearly 80 clerks are at work. Confiscated articles are stored in a warehouse reserved for this purpose, and are disposed of at annual sales by auction, which take place in Mincing Lane, and yield 2000*l.* per annum. Between the

Custom House and the Thames is a broad quay, which affords a fine view of the river and shipping.

The **Coal Exchange**, opposite the W. wing of the Custom House, erected in 1849 from plans by *Bunning*, is in the Italian style, and has a tower 106 ft. in height. Adjoining it on the E. is a *hypocaust*, or stove of masonry belonging to a Roman bath, discovered when the foundations were being dug (shown on application to one of the attendants). The circular hall, with glass dome and triple gallery, is adorned with frescoes by *F. Sang*, representing the formation of coal and process of mining. The flooring is inlaid with 40,000 pieces of wood, arranged in the form of a mariner's compass. The sword in the municipal coat-of-arms is said to be formed of the wood of a mulberry-tree planted by Peter the Great in 1698, when he was learning the art of ship-building at Deptford. A collection of fossils, etc., is shown in cases in the galleries. — The amount of coal annually consumed in London alone at present averages upwards of 6,000,000 tons.

To the N. of the Custom House and to the E. of the Coal Exchange, at the convergence of St. Dunstan's Hill and Idol Lane, is the *Church of St. Dunstan's in the East* (Pl. R, 42: *III*), rebuilt by Wren in 1671 and again in 1817-21; the square tower, ending in a kind of lantern-steeple, is Wren's work (1699). The church contains a number of monuments and stained-glass windows. In the vestry is a model of Wren's church, carved in oak and chestnut. — The *Church of St. Mary at Hill*, a little to the W. of St. Dunstan's, was built by Wren in 1672-77 (tower modern). Its present rector, the Rev. W. Carlile, is the founder of the Church Army, and the services include many popular features. Adjacent is the *City Samaritan Office*, a kind of club for the destitute.

Lower Thames Street debouches at its E. end upon Tower Hill (p. 158). — The *Tower*, see p. 151.

7. Thames Embankment. Blackfriars Bridge. Queen Victoria Street. Cannon Street.

Cleopatra's Needle. The Times' Publishing Office. Bible Society. Herald's College. London Stone. Southwark Bridge.

The ***Victoria Embankment**, which leads from Westminster Bridge (Pl. R, 29; *IV*) towards the E. along the N. bank of the Thames as far as Blackfriars Bridge (Pl. R, 35; *II*), offers a pleasant approach to the City and the Tower to those who have already explored the Strand and Fleet Street. The embankment was constructed in 1864-70, under the supervision of *Sir Joseph W. Bazalgette*, chief engineer of the late Metropolitan Board of Works (p. 94), at a cost of nearly 2,000,000*l.* It is about 2300 yds. in length, and consists of a macadamised carriage-way 64 ft. wide, with a foot pavement 16 ft. broad on the land-side, and one 20 ft. broad on the river-side. The whole of this area was once covered by the tide twice a day. It is protected on the side next the Thames

by a granite wall, 8 ft. thick, for which a foundation was made by sinking iron cylinders into the river-bed as deeply as possible and filling them with concrete. Under the Embankment run three different tunnels. On the inland side is one traversed by the Metropolitan District Railway, while on the Thames side there are two, one above the other, the lower containing one of the principal intercepting sewers (p. 95), and the upper one holding water and gas pipes and telegraph wires. Rows of trees have been planted along the sides of the Embankment, which in a few years will afford a shady promenade. At intervals are large openings, with stairs leading to the floating steamboat piers (p. 61), which are constructed of iron, and rise and fall with the tide. Part of the land reclaimed from the river has been converted into tasteful gardens.

The principal approaches to the Victoria Embankment are from Blackfriars Bridge and Westminster Bridge (p. 236), from Charing Cross (p. 179), and from Arundel, Norfolk, Surrey, and Villiers Streets, all leading off the Strand.

Beginning at Westminster Bridge (p. 236) we see *St. Stephen's Club* to the left, and a little farther on pass *New Scotland Yard* (p. 227) and *Montague House* (p. 227). Immediately above Charing Cross Bridge rises a lofty block of buildings containing the *National Liberal Club* (p. 179). The public gardens in front of these are embellished with bronze statues of *General Outram*, *Sir Bartle Frere*, and *William Tyndale*, the translator of the New Testament. Below the bridge is another public garden, with statues of *Robert Raikes*, the founder of Sunday schools, and *Robert Burns*, and with a memorial fountain bearing a bronze medallion of *Henry Fawcett*, M. P. The ancient level of the river is indicated by the beautiful old **Watergate* of York House, a palace begun by Inigo Jones for the first Duke of Buckingham (in the N.W. corner of this garden). No. 15 Buckingham Street, behind the Watergate, formed part of York House and contains old ceilings adorned with stucco and paintings (comp. p. 177). Above is the *Adelphi Terrace* (p. 177). On the right of the Embankment, by the Adelphi Steps, rises *Cleopatra's Needle* (Pl. R, 30; II), an Egyptian obelisk erected here in 1878.

This famous obelisk was presented to the British Government by Mohammed Ali, and brought to this country by the private munificence of Dr. Erasmus Wilson, who gave 10,000*l.* for this purpose. Properly speaking Cleopatra's Needle is the name of the companion obelisk now in New York, which stood erect at Alexandria till its removal, while the one now in London lay prostrate for many years. Both monoliths were originally brought from Heliopolis, which, as we are informed by the Flaminian Obelisk at Rome, was full of obelisks. The inscription on the London obelisk refers to Heliopolis as the 'house of the Phoenix'. The obelisk, which is of reddish granite, measures 68½ ft. in height, and is 8 ft. wide at the base. Its weight is 180 tons. The Obelisk of Luxor at Paris is 76 ft. in height, and weighs 240 tons.

The pedestal of grey granite is 18⅔ ft. high, including the steps. The inscriptions on it are as follows. E. Face. 'This obelisk, quarried at Syene, was erected at On (Heliopolis) by the Pharaoh Thothmes III., about

1500 B.C. Lateral inscriptions were added nearly two centuries later by Rameses the Great. Removed during the Greek dynasty to Alexandria, the royal city of Cleopatra, it was there erected in the 8th year of Augustus Cæsar, B.C. 23'. — W. Face. 'This obelisk, prostrate for centuries on the sands of Alexandria, was presented to the British nation A. D. 1819 by Mohammed Ali, Viceroy of Egypt: a worthy memorial of our distinguished countrymen, Nelson and Abercromby'. — N. Face. 'Through the patriotic zeal of Erasmus Wilson, F. R. S., this obelisk was brought from Alexandria encased in an iron cylinder. It was abandoned during a storm in the Bay of Biscay, recovered, and erected on this spot by John Dixon C.E., in the 42nd year of the reign of Queen Victoria, 1878'. — River Face, added at the suggestion of the Queen. 'William Asken, James Gardiner, Joseph Benbow, Michael Burns, William Donald, William Patan, perished in a bold attempt to succour the crew of the obelisk ship 'Cleopatra' during the storm, October 14th, 1877'.

Two large bronze *Sphinxes*, designed by Mr. G. Vulliamy, have been placed at the base of the Needle.

A little farther on, near Waterloo Bridge, rises the *Cecil Hotel* (p. 7), an enormous new building by Perry and Reed, occupying the site of one of the most ambitious enterprizes of the notorious Liberator Society. It is adjoined by the *Savoy Hotel* (p. 7; at the back of the Savoy, p. 176), beyond which stands the *Medical Examination Hall*. The latter, a building of red brick and Portland stone in the Italian style, erected in 1886, contains a statue of the Queen by Williamson, unveiled in 1889. Below the bridge are the river-façade and terrace of *Somerset House* (p. 194). Farther on, near the Temple Station, is a statue of *Isambard Brunel*; and in the adjoining gardens are statues of *W. E. Forster*, erected in 1890, and of *John Stuart Mill*, erected in 1878. Behind Forster's statue is the tasteful *Office of the London School Board*, the weekly meetings of which are held here on Thursday at 3 p.m. (public admitted to the gallery; p. 95). Then follows the *Temple* (p. 169), with its modern Gothic *Library* and its *Gardens*. Farther to the E. is the new Gothic building of *Sion College and Library* (see p. 20), opened in 1886. At the E. end of the Embankment, separated from Blackfriars Bridge by the *Royal Hotel* (p. 11), is the handsome new building of the *City of London School*, completed in 1883, of which Sir J. R. Seeley was an alumnus. To the N., in Tudor Street, is the *Guildhall School of Music* (3500 pupils), a building in the Italian style, erected by the Corporation of London in 1886 at a cost of 22,000*l.*

The *Albert Embankment* (Pl. G, 29, R, 29; IV), completed in 1869, extending along the right bank of the Thames from Westminster Bridge to Vauxhall Bridge, a distance of about $\frac{4}{5}$ of a mile, has a roadway 60 ft. in breadth, and cost above 1,000,000*l.* Adjacent to it rises the new *Hospital of St. Thomas* (p. 354). — The *Chelsea Embankment*, on the left bank, between the Albert Suspension Bridge and Chelsea Hospital (p. 357), was opened in 1873.

Blackfriars Bridge (Pl. R, 34, 35; II), an iron structure, built by Cubitt, and opened in 1869, occupies the site of a stone bridge

dating from 1769, the piers of which had given way. The bridge, which consists of five arches (the central having a span of 185 ft.) supported by granite piers, is 1272 ft. in length, including the abutments, and 80 ft. broad. The cost of construction amounted to 320,000*l.* The dome of St. Paul's is seen to advantage from this bridge (comp., however, p. 108), which also commands an excellent view otherwise. Just below Blackfriars Bridge the Thames is crossed by the *London, Chatham, and Dover Railway Bridge*. On the right bank of the river is the spacious *Blackfriars Bridge Station*.

The bridge derives its name from an ancient Monastery of the Black Friars, situated on the bank of the river, and dating from 1276, where several parliaments once met, and where Cardinals Wolsey and Campeggio pronounced sentence of divorce against the unfortunate Queen Catharine of Aragon in 1529 ('King Henry VIII.' ii. 4). Shakspeare once lived at Blackfriars, and in 1599 acted at a theatre which formerly occupied part of the site of the monastery, and of which the name *Playhouse Yard* is still a reminiscence. In 1607 Ben Jonson was also a resident here, and Van Dyck lived at Blackfriars from 1632 till his death in 1641.

In *New Bridge Street*, which leads straight to the N. from Blackfriars Bridge, immediately to the right, is the *Blackfriars Station* of the Metropolitan District Railway (p. 60); and farther on, beyond Queen Victoria Street (see below), is the large *Ludgate Hill Station* of the London, Chatham, and Dover Railway (p. 56), opposite which, on the left, the prison of *Bridewell* (so called from the old 'miraculous' Well of St. Bride or St. Bridget) stood down to 1864. The site of the prison was once occupied by Bridewell Palace, in which Shakspeare lays the 3rd Act of his 'Henry VIII.' New Bridge Street ends at *Ludgate Circus*, at the E. end of *Fleet Street* (p. 165), the prolongation to the N. being called *Farringdon Street* (see p. 121). To the E., opposite Fleet Street, diverges *Ludgate Hill*, leading to St. Paul's Cathedral, and passing under the viaduct of the London, Chatham, and Dover Railway (p. 55).

QUEEN VICTORIA STREET, a broad and handsome thoroughfare, $1\frac{1}{3}$ M. in length, constructed at vast expense, leads straight from Blackfriars Bridge, towards the E., to the Mansion House and the Bank. To the right, at its W. end, is the large *St. Paul's Station* of the London, Chatham, and Dover Railway. In Water Lane, to the left, stands *Apothecaries' Hall*, built in 1670, and containing portraits of James I., Charles I., and others. The company, most of whose members really are what the name implies, grants licenses to dispense medicines and to give medical advice; and pure drugs are prepared in the chemical laboratories at the back of the Hall. On the left side of Queen Victoria Street, farther on, is the **Office of The Times** (Pl. R, 35; II), a handsome building of red brick. The tympanum bears an allegorical device with allusions to times past and future. Behind the Publishing Office, in Printing House Square (so called from the former office of the king's printers), is the interesting *Printing Office*. Tickets of ad-

mission are sometimes issued on written application to the Manager, enclosing a note of introduction or reference. Visitors should be careful to attend at the hour named in the order, when the second edition of the paper is being printed. No fewer than 20,000 copies can be struck off in an hour by the wonderful mechanism of the *Walter* press, and perhaps 50,000 are issued daily. The continuous rolls or webs of paper, with which the machine feeds itself, are each 4 miles in length, and of these 28 to 30 are used in one day. The finished and folded copies of *The Times* are thrown out at the other end of the machine. The type-setting machines are also of great interest. The guide explains all the details (no gratuity). *The Times* celebrated its centenary in 1888.

Printing House Square stands on a corner of old London which for many ages was occupied by frowning Norman fortresses. Part of the castle of Mountfitchet, a follower of the Conqueror, is said to have stood here; and the ground between the S. side of Queen Victoria Street, or Earl Street, and the Thames was the site of *Baynard's Castle* (mentioned in 'Richard III.') with its extensive precincts, which replaced an earlier Roman fortress, and probably a British work of defence. Baynard's Castle was presented by Queen Elizabeth to the Earls of Pembroke, and continued to be their residence till its destruction in the Great Fire†.

Farther on in Queen Victoria Street is the church of *St. Ann Blackfriars*, adjacent to which, on the E., rises the large building occupied by the **British and Foreign Bible Society**, erected in 1868. The number of Bibles and Testaments issued by this important society now amounts to about four millions a year, printed in 326 different languages and dialects. The total number of copies issued since its foundation in 1804, is nearly 150,000,000. The annual income of the society from subscriptions and the sale of Bibles is about 220,000*l.* Visitors (daily, except Sat. and Mon.) are shown the library, containing an extensive and probably unique collection of Bibles in different languages. The board-room contains a portrait of Lord Shaftesbury, by *Millais*; and on the staircase is a large painting by *E. M. Ward*: Luther's first study of the Bible. — Farther to the E., on the same side of the street, are the large buildings of the *Savings Bank Department* of the Post Office. To the N., beyond Knightrider Street, lay *Doctors' Commons* (cleared away in 1862-67), where marriage licenses used to be issued. The *Doctors' Commons Will Office* was removed in 1874 from *St. Bennet's Hill* to Somerset House, in the Strand (see p. 174).

To the left, farther on in Queen Victoria Street, is **Heralds' College**, or the **College of Arms** (rebuilt in 1683), anciently the town

† This is the ordinary account, but it is disputed by Mr. Loftie, who maintains that the later house known as Baynard's Castle did not occupy the site of the original fortress of that name. See his 'London' (in the 'Historic Towns Series'; 1887).

house of the Earls of Derby. The library contains a number of interesting objects, including a sword, dagger, and ring belonging to James IV. of Scotland, who fell at Flodden in 1513; the Warwick roll, a series of portraits of the Earls of Warwick from the Conquest to the time of Richard III. (executed by *Rous* at the end of the 15th cent.); genealogy of the Saxon kings, from Adam, more curious than trustworthy, illustrated with drawings of the time of Henry VIII.; portrait of the celebrated Talbot, Earl of Shrewsbury, from his tomb in old St. Paul's. The college also contains the official records of the nobility and gentry of England and other valuable genealogical collections.

The office of Earl-Marshal, president of Heralds' College, is hereditary in the person of the Duke of Norfolk. The college consists of three kings-at-arms, Garter, Clarenceux, and Norroy — six heralds, Lancaster, Somerset, Richmond, York, Windsor, and Chester — and four pursuivants, Rouge Croix, Bluemantle, Portcullis, and Rouge Dragon. The main duty of the corporation is to make out and preserve the pedigrees and armorial bearings of noble families and to conduct such royal ceremonials as are in the department of the Earl-Marshal. It also grants arms and records royal warrants of precedence and changes of name.

On the N. side of Queen Victoria Street, farther on, are the churches of *St. Nicholas Cole Abbey* and *St. Mary Aldermary*, two of Wren's reconstructions. Nearly opposite the latter of these, in which Milton was married to his third wife (Feb. 24th, 1663), Queen Victoria Street intersects CANNON STREET, the most direct route between St. Paul's Churchyard and London Bridge, and *Queen Street* (p. 130), leading from Cheapside to Southwark Bridge (p. 151). Near the intersection, facing Bread Street, is *St. Mildred's Church*, built by Wren (1683) and containing, like many others of the City churches, some very handsome woodwork. Shelley married Mary Godwin at this church on Dec. 30th, 1816. Cannon Street, which is $\frac{2}{3}$ M. long, was constructed at a cost of 589,470*l.*, and opened in 1854. This street contains the *Cannon Street* (p. 60) and *Mansion House* (p. 60) stations of the Metropolitan District Railway, and also the extensive *Cannon Street Station*, the City Terminus of the South Eastern Railway (p. 55; hotel, see p. 11). Opposite the last stands the church of *St. Swithin*, popularly regarded as the saint of the weather, rebuilt by Wren in 1678; into its S. wall is built the *London Stone*, an old Roman milestone, supposed to have been the *milliarium* of the Roman forum in London, from which the distances along the various British high-roads were reckoned. Against this stone, which is now protected by an iron grating, Jack Cade once struck his staff, exclaiming 'Now is Mortimer lord of the city'. In St. Swithin's Lane stands the large range of premises known as '*New Court*', occupied by Messrs. Rothschild. — Close by is *Salters' Hall*, and near it was *Salters' Hall Chapel*, begun by the ejected minister Richard Mayo in 1667, and long celebrated for its preachers and theological disputations. — Down to 1853 the *Steel Yard*, at one time a factory or storehouse of the Hanseatic League,

established in 1250, stood on the site now occupied by the Cannon Street Terminus. — Adjacent to the station, on the W., is Dowgate Hill, with the *Hall of the Skinners*, who were incorporated in 1327. The court (with its wooden porch) and interior were built soon after the Fire; the staircase and the wainscoted 'Cedar Room' are interesting. The fine plate of this company includes the curious 'Cockayne Cups' of 1565. Cannon Street ends at the Monument, beyond which it is continued by *Eastcheap* and *Great Tower Street* to *Tower Hill* (p. 158).

Southwark Bridge (Pl. R, 38; *III*), erected by *Sir John Rennie* in 1815-19, at a cost of 800,000*l.*, is 700 ft. long, and consists of three iron arches, borne by stone piers. The span of the central arch is 240 ft., that of the side ones 210 ft. The traffic is comparatively small on account of the inconvenience of the approaches, but has of late greatly increased. In Southwark, on the S. bank, lies *Barclay and Perkins's Brewery* (p. 352). The river farther down is crossed by the imposing five-arched railway bridge of the *South Eastern Railway* (terminus at Cannon Street Station, p. 150).

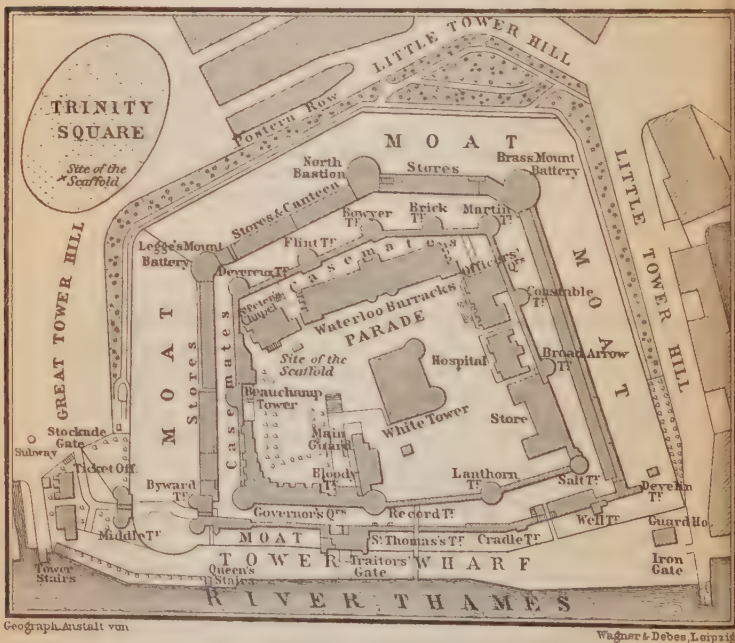
8. The Tower.

Trinity House. Tower Subway. Royal Mint. Tower Bridge.

The **Tower** (Pl. R, 46; *III*), the ancient fortress and gloomy state-prison of London, and historically the most interesting spot in England, is an irregular mass of buildings erected at various periods, surrounded by a battlemented wall and a deep moat, which was drained in 1843. It stands on the bank of the Thames, to the E. of the City, and outside the bounds of the ancient city-walls. The present external appearance of the Tower is very unlike what it originally was, perhaps no fortress of the same age having undergone greater transformations. It is possible, though very doubtful, that a fortification of some kind stood here in Roman times, but the Tower of London properly originated with William the Conqueror (see p. 89). Though at first a royal palace and stronghold, the Tower is best known in history as a prison. It is now a government arsenal, and is still kept in repair as a fortress. The ground-plan is in the form of an irregular pentagon, which covers an area of 13 acres, and is enclosed by a double line of circumvallation (the *outer* and *inner ballium* or *ward*), strengthened with towers. The square White Tower rises conspicuously in the centre. A broad quay lies between the moat and the Thames. The Tower is conveniently reached by the Underground Railway to *Mark Lane Station* (Pl. R, 42; *III*).

The Tower (adm., see p. 104) is provided with four entrances, *viz.* the *Iron Gate*, the *Water Gate*, and the *Traitors' Gate*, all on

the side next the Thames; and on the W., the principal entrance, or *Lions' Gate*, so called from the royal menagerie formerly kept here. (The lions were removed to the Zoological Gardens in Regent's Park in 1834.) To the right is the *Ticket Office*, where tickets are procured for the Armoury (6d.) and the Crown Jewels (6d.). Free days should be avoided on account of the crowd. Really interested visitors may sometimes obtain an order from the Constable of the Tower admitting them to parts not shown to the



general public. The quaintly-attired *Warders*, or *Beef-eaters*, who are stationed at different parts of the building, are all old soldiers of meritorious service. The term *Beef-eater* is commonly explained as a corruption of *Buffetiers*, or attendants at the royal *Buffet*, but is more probably a nickname bestowed upon the ancient Yeomen of the Guard from the fact that rations of beef were regularly served out to them when on duty. The names of the different towers, gates, etc., are now indicated by placards, and the most interesting

objects in the armouries also bear inscriptions. The *Guides to the Tower* (1d. and 6d.; both by W. J. Loftie) are almost unnecessary, except to those who take a special interest in old armour.

To the left of the entrance, opposite the Ticket Office, is a Turkish cannon, presented by Sultan Abdul Medjid Khan in 1857. A stone bridge, flanked by two towers (*Middle Tower* and *Byward Tower*), leads across the moat (which can still be flooded by the garrison) into the *Outer Bail* or anterior court. On the left is the *Bell Tower*, adjacent to which is a narrow passage, leading round the fortifications within the outer wall. Farther on, to the right, is the *Traitors' Gate*, a double gateway on the Thames, by which state-prisoners were formerly admitted to the Tower; above it is *St. Thomas's Tower*. A gateway opposite leads under the *Bloody Tower* (p. 156) to the *Inner Bail*. In the centre of this court, upon slightly rising ground, stands the square *WHITE TOWER, or *Keep*, the most ancient part of the fortress, erected by William the Conqueror in 1078, on a site previously occupied by two bastions built by King Alfred in 885 (perhaps on a Roman foundation; comp. p. 151). It measures 116 ft. from N. to S. and 96 ft. from E. to W., and is 92 ft. high. The walls are 13-15 ft. thick, and are surmounted with turrets at the angles. The armoury and military stores to the S. were removed in 1882-83, so as to leave an unimpeded view of this ancient keep. Among the many important scenes enacted in this tower may be mentioned the abdication of Richard II. in favour of Henry of Bolingbroke in 1399; and it was here that Prince James of Scotland was imprisoned in 1405. We first ascend a staircase passing through the wall of the White Tower (15 ft. thick). It was under this staircase that the bones of the two young princes murdered by their uncle Richard III. (see p. 156) were found. On the first floor are two apartments, said to have been those in which Sir Walter Raleigh was confined and wrote his *History of the World* (1605-17; closed). The **Chapel of St. John*, on the second floor, with its massive pillars and cubical capitals, its wide triforium, its apse borne by stilted round arches (somewhat resembling those of St. Bartholomew's, p. 123), and its barrel-vaulted ceiling, is one of the finest and best-preserved specimens of Norman architecture in England. On the same floor are the *Banqueting Hall*, and another room, both containing part of the collection of arms and armour (see below). On the upper floor is the *Council Chamber*, in which the abdication of Richard II. took place.

The *COLLECTION OF OLD ARMOUR, formerly in the so-called Horse Armoury, and now in the two upper floors of the White Tower, though not equal to the best Continental collections of the kind, is yet of great value and interest. The main portion of the collection is in the Council Chamber, including a series of equestrian figures in full equipment, as well as numerous figures on foot, affording a faithful picture, in approximately chronological order, of English

war-array from the time of Edward I. (1272) down to that of James II. (1688). In the Norman period armour consisted either of leather, cut into small pieces like the scales of a fish, or of flat rings of steel sewn on to leather. Chain mail was introduced from the East in the time of Henry III. (1216-1272). Plates for the arms and legs were introduced in the reign of Edward II. (1307-1327), and complete suits of plate armour came into use under Henry V. (1413-22). The glass-cases contain various smaller objects of interest.

Among the chief objects in the Council Chamber and the smaller room to the E. of it are the following: — Suit of armour (shirt of mail), dating from the time of Edward I. (1272-1307). Suit of the time of Henry VI. (1422-61). Tournament suit of the time of Edward IV. (1461-83). Knight's suit of the time of Richard III. (1483-85), worn by the Marquis of Waterford at the Eglinton Tournament in 1839. Suit of Burgundian armour, Henry VII. (1485-1509); adjacent a second suit of the same period. Suit of richly damascened armour, worn by Henry VIII. (1509-47). Suit worn by Charles Brandon, Duke of Suffolk (1520). Suit of Edward Clinton, Earl of Lincoln (1535).

Brown suit, with the arms of Burgundy and Granada, Edward VI. (1547-53). Suit of heavy armour of the time of Queen Mary, said to have belonged to Francis Hastings, Earl of Huntingdon (1555). Suit actually worn by Robert Dudley, Earl of Leicester (1580), the favourite of Queen Elizabeth; the armour bears his initials and crest. — Magnificent suit, of German workmanship, said to have been presented by the Emperor Maximilian to Henry VIII. on his marriage with Catharine of Aragon. Among the numerous ornaments inlaid in gold, the rose and pomegranate, the badges of Henry and Catharine, are of frequent recurrence; the other cognisances of Henry, the portcullis, fleur-de-lys, and dragon, and the initials of the royal pair connected by a true-lover's knot, also appear. On the armour of the horse are engraved scenes of martyrdom. Adjacent is a helmet with ram's horns and a mask, also presented by Maximilian to Henry VIII. — Suit of Sir Henry Lee, Master of the Armouries to Queen Elizabeth (1570). Suit of Robert Devereux, Earl of Essex, worn by the King's champion at the coronation of George I. Tournament suit, James I. (1605). Plain suit of armour of the same period. Suit of armour worn by Charles I. Suit, richly inlaid with gold, belonging to Henry, Prince of Wales (1612), eldest son of James I. Beside it, Charles I., as Prince of Wales, on foot, with a page bearing the chanfron or head-piece of the horse-armour.

Full suit of plate armour, dating from the first half of the 17th century. Fine suit of Italian armour, said to have belonged to Count Oddi of Padua (1650; unmounted figure). Suit of bright armour, studded with brass. Pikemen of the 17th century. Suit of George Monk, Duke of Albemarle (1669). Suit of knight of the time of Charles I. Mounted figure with slight suit of armour that belonged to James II. (1685), after whose time armour was rarely worn.

Interspersed among the equestrian figures are numerous weapons of the periods illustrated by the suits of armour; weapons used by the rebels at Sedgemoor; assegais from Caffraria; two drums taken at Blenheim; execution-axe of the King of Oude; arbalest or crossbow; ancient matchlocks and fowling-pieces, some of them breech-loaders; Chinese arms; chain-mail of the Norman period; arms and armour from China, Persia, Japan, and Africa; a heading-axe, said to be that by which the Earl of Essex was decapitated.

The glass-cases contain Etruscan, Roman, British, Anglo-Saxon, and other arms and armour; a complete suit of ancient Greek armour, discovered in a tomb at Cumæ; a spear-head found on the plain of Marathon; a very interesting collection of old weapons, ancient and Norman helmets, early fire-arms, etc.; two English long-bows of yew, recovered in 1840 from the wreck of the 'Mary Rose', after having been submerged for almost

300 years; Indian battle-axes, guns, and accoutrements; scimitar with jade hilt; sword with hilt of lapis lazuli; a bit of leather scale-armour; revolvers of the 16-17th cent., with beautifully inlaid stocks; Asiatic suits of armour; sword, helmet, and saddle of Tippo Sahib, Sultan of Mysore, captured at Seringapatam in 1799; helmet brought from Otaheite by Capt. Cook in 1774.

The contents of the two rooms on the second floor include the uniform worn by the Duke of Wellington as Constable of the Tower; the cloak on which General Wolfe died before Quebec in 1759; models of the Tower; arms in use by various foreign nations about 1840; two chased brass guns made for the Duke of Gloucester, son of Queen Anne, who died in 1700 at the age of eleven; a copy of the shield at Windsor ascribed to Cellini; part of the pump of the 'Mary Rose', sunk in 1545; guns from the 'Mary Rose'; a collection of instruments of torture; Indian arms and armour; the block on which Lord Lovat, the last person beheaded in England, suffered the penalty of high treason on Tower Hill in 1747. By the window-wall of the Banqueting Hall is an equestrian figure of Queen Elizabeth. The walls and ceilings are adorned with trophies of arms, skilfully arranged in the form of stars, flowers, coats-of-arms, and the like.

At the foot of the staircase by which we leave the White Tower are some fragments of the old *State Barge* of the Master-General of the Ordnance (broken up in 1859), with the arms of the Duke of Marlborough and other decorations in carved and gilded oak.

Outside the White Tower is an interesting collection of old cannon, some of very heavy calibre, chiefly of the time of Henry VIII., but one going back to the reign of Henry VI. (1422-61).

The large modern buildings to the N. of the White Tower are the *Wellington* or *Waterloo Barracks*, erected in 1845 on the site of the Grand Storehouse and Small Armoury, which had been destroyed by fire in 1841. The armoury at the time of the conflagration contained 150,000 stand of arms.

The CROWN JEWELS, or *Regalia*, formerly kept in the building erected in 1842 at the N.E. corner of the fortress, are now in the Record or Wakefield Tower (see p. 156). During the confusion that prevailed after the execution of Charles I. the royal ornaments and part of the Regalia, including the ancient crown of King Edward, were sold. The crowns and jewels made to replace these after the Restoration retain the ancient names. The Regalia now consist of the following articles, which are preserved in a glass-case, protected by a strong iron cage: —

St. Edward's Crown, executed for the coronation of Charles II., and used at all subsequent coronations. This was the crown stolen in 1671 by Col. Blood and his accomplices, who overpowered and gagged the keeper. The bold robbers, however, did not succeed in escaping with their booty. *Queen Victoria's Crown*, made in 1838, a masterpiece of the modern goldsmith's art. It is adorned with no fewer than 2783 diamonds; the uncut ruby ('spinel') in front, said to have been given to the Black Prince in 1367 by Don Pedro of Castile, was worn by Henry V. on his helmet at the battle of Agincourt. It also contains a large sapphire. *The Prince of Wales's Crown*, of pure gold, without precious stones. *The Queen Consort's Crown*, of gold, set with jewels. *The Queen's Crown*, a golden circlet, embellished with diamonds and pearls, made for Queen Maria d'Este, wife of James II. *St. Edward's Staff*, made of gold, 4½ ft. long and about 90 lbs. in weight. The orb at the top is said to contain a piece of the true cross. *The Royal Sceptre* with the Cross, 2 ft. 9 in. long, richly adorned with precious stones. *The Sceptre of the Dove*, or *Rod of*

Equity. Above the orb is a dove with outspread wings. *Queen Victoria's Sceptre*, with richly gemmed cross. The *Ivory Sceptre* of Queen Maria d'Este, surmounted by a dove of white onyx. The *Sceptre* of *Queen Mary*, wife of William III. The *Orbs* of the King and Queen. Model of the *Koh-i-Noor* (Mountain of Light), one of the largest diamonds known, weighing 182 carats. The original, now at Windsor Castle, was formerly in the possession of Runjeet Singh, Rajah of Lahore, and came into the hands of the English in 1849, on their conquest of the Punjâb. The *Curtana*, or pointless *Sword of Mercy*. The *Swords of Justice*. The *Coronation Bracelets*. The *Royal Spurs*. The *Coronation Oil Vessel* or *Ampulla*, in the form of an eagle. The *Spoon* belonging to the ampulla, thought to be the only relic of the ancient regalia. The *Salt Cellar of State*, in the form of a model of the White Tower. The silver *Baptismal Font* for the royal children. A silver *Wine Fountain* given by the Corporation of Plymouth to Charles II. Gold *Basin* used in the distribution of the Queen's alms on Maundy Thursday. The cases at the side contain the insignia of the *Orders of the Bath, Garter, Thistle, St. Patrick, St. Michael and St. George*, and *Star of India*; also the *Victoria Cross*.

The total value of the Regalia is estimated at 3,000,000l.

The twelve TOWERS of the Inner Ward, at one time all used as prisons, were afterwards employed in part for the custody of the state archives. The names of several of them are indissolubly associated with many dark and painful memories. In the *Bloody Tower* the sons of Edward IV. are said to have been murdered, by order of Richard III. (comp. pp. 153, 255); in the *Bell Tower* the Princess Elizabeth was confined by her sister Queen Mary, and Arabella Stuart was imprisoned here for four years; Lady Jane Grey is said to have been imprisoned in *Brick Tower*; Lord Guildford Dudley, husband of Lady Jane Grey, was confined, with his father and brothers, in *Beauchamp Tower*; in the *Bowyer Tower*, the Duke of Clarence, brother of Edward IV., is popularly supposed to have been drowned in a butt of malmsey; and Henry VI. was commonly believed to have been murdered in *Record (Wakefield) Tower*. The *Salt Tower* contains a curious drawing of the zodiac, by Hugh Draper of Bristol, who was confined here in 1561 on a charge of sorcery. — The *Beauchamp Tower*, built in 1199-1216, consists of two stories, which are reached by a narrow winding staircase. The walls of the room on the first floor are covered with inscriptions by former prisoners, including those of the Dudley family. That of John Dudley, Earl of Warwick, eldest brother of Lord Guildford Dudley, is on the right side of the fire-place, and is a well executed family coat-of-arms with the following lines: —

'Yow that these beasts do wel behold and se,
May deme with ease wherefore here made they be
Withe borders wherein
A brothers' names who list to serche the grovnd'.

Near the recess in the N.W. corner is the word *IANE* (repeated in the window), supposed to represent the signature of Lady Jane Grey as queen, but not inscribed by herself. Above the fire-place is a Latin inscription left by Philip Howard, Earl of Arundel, eldest son of the Duke of Norfolk who was beheaded in 1573 for aspiring to the hand of Mary, Queen of Scots. The earliest inscription is

that of Thomas Talbot, 1462. The inscriptions in the upper chamber are less interesting.

At the N.W. corner of the fortress is the chapel of ST. PETER AD VINCULA (interior not shown), built by Edward I. on the site of a still older church, re-erected by Edward III., altered by Henry VIII., and restored in 1877. Adjoining it is a small burial-ground.

'In truth, there is no sadder spot on earth than this little cemetery. Death is there associated, not, as in Westminster Abbey and St. Paul's, with genius and virtue, with public veneration and with imperishable renown; not, as in our humblest churches and churchyards, with everything that is most endearing in social and domestic charities; but with whatever is darkest in human nature and in human destiny, with the savage triumph of implacable enemies, with the inconstancy, the ingratitude, the cowardice of friends, with all the miseries of fallen greatness and of blighted fame'. — *Macaulay*.

The following celebrated persons are buried in this chapel: Sir Thomas More, beheaded 1535; Queen Anne Boleyn, beheaded 1536; Thomas Cromwell, Earl of Essex, beheaded 1540; Margaret Pole, Countess of Salisbury, beheaded 1541; Queen Catharine Howard, beheaded 1542; Lord Admiral Seymour of Sudeley, beheaded 1549; Lord Somerset, the Protector, beheaded 1552; John Dudley, Earl of Warwick and Duke of Northumberland, beheaded 1553; Lady Jane Grey and her husband, Lord Guildford Dudley, beheaded 1554; Robert Devereux, Earl of Essex, beheaded 1601; Sir Thomas Overbury, poisoned in the Tower in 1613; Sir John Eliot, died as a prisoner in the Tower 1632; James Fitzroy, Duke of Monmouth, beheaded 1685; Simon, Lord Fraser of Lovat, beheaded 1747. The executions took place in the Tower itself only in the cases of Anne Boleyn, Catharine Howard, the Countess of Salisbury, Lady Jane Grey, and Devereux, Earl of Essex; in all the other instances the prisoners were beheaded at the public place of execution on Tower Hill (see p. 158).

The list of those who were confined for a longer or shorter period in the Tower comprises a great number of other celebrated persons: John Baliol, King of Scotland, 1296; William Wallace, the Scottish patriot, 1305; David Bruce, King of Scotland, 1347; King John of France (taken prisoner at Poitiers, 1356); Duke of Orleans, father of Louis XII. of France, 1415; Lord Cobham, the most distinguished of the Lollards (burned as a heretic at St. Giles in the Fields, 1416); King Henry VI. (who is said to have been murdered in the Wakefield Tower by the Duke of Gloucester, 1471); Anne Askew (tortured in the Tower, and burned in Smithfield as a heretic, 1546); Archbishop Cranmer, 1553; Sir Thomas Wyatt (beheaded on Tower Hill in 1554); Earl of Southampton, Shakespeare's patron, 1562; Sir Walter Raleigh (see p. 153; beheaded at Westminster in 1618); Earl of Strafford (beheaded 1641); Archbishop Laud (beheaded 1645); Viscount Stafford (beheaded 1680); Lord William Russell (beheaded 1683); Lord Chancellor Jeffreys, 1688; Duke of Marlborough, 1692, etc.

On Tower Hill, N.W. of the Tower, formerly stood the scaffold for the execution of traitors (see p. 157). William Penn (comp. p. 159), was born, and Otway, the poet, died on Tower Hill, and here too Sir Walter Raleigh's wife lodged while her unfortunate husband languished in the Tower. On the N. side rises **Trinity House**, a plain building, erected in 1793 from designs by *Wyatt*, the façade of which is embellished with the arms of the corporation, medallion portraits of George III. and Queen Charlotte, and several emblems of navigation. This building is the property of 'The Master, Wardens, and Assistants of the Guild, Fraternity, or Brotherhood, of the most glorious and undividable Trinity', a company founded by Sir Thomas Spert in 1515, and incorporated by Henry VIII. in 1529. The society consists of a Master, Deputy Master, 31 Elder Brethren, and an unrestricted number of Younger Brethren, and was founded with a view to the promotion and encouragement of English navigation. Its rights and duties, which have been defined by various acts of parliament, comprise the regulation and management of lighthouses and buoys round the British coast, and the appointment and licensing of a body of efficient pilots. Two elder brethren of Trinity House assist the Admiralty in deciding all cases relating to collisions at sea. Its surplus funds are devoted to charitable objects connected with sailors. The interior of Trinity House contains busts of Admirals St. Vincent, Howe, Duncan, and Nelson; and portraits of James I. and his consort Anne of Denmark, James II., and Sir Francis Drake. There is also a large picture of several Elder Brethren, by *Dupont*, and a small collection of models. The Duke of York, son of the Prince of Wales, is the present Master of Trinity House, while the Prince of Wales himself and Mr. W. E. Gladstone are 'Elder Brethren'. The annual income of Trinity House is said to be above 300,000*l.*

At the end of Great Tower Street, to the W. of the Tower, is the church of *All Hallows, Barking*, founded by the nuns of Barking Abbey, and containing some fine brasses. It had a very narrow escape from the Great Fire (see *Pepy's Diary*, Sept. 5th, 1666) and has recently been judiciously restored. Archbishop Laud was buried in the graveyard after his execution on Tower Hill (1645), but his body was removed in 1663 to the chapel of St. John's College, Oxford, of which he was an alumnus. The parish register records the baptism of William Penn (Oct. 23rd, 1644). John Quincy Adams was here married to Louisa Catherine Johnson on July 26th, 1797. The *Czar's Head*, opposite the church, is said to occupy the site of a tavern frequented by Peter the Great (see p. 173).

On the S. side of Great Tower Hill is the **Tower Subway**, a tunnel constructed by *Barlow* in 1870, passing under the Thames, and leading to Tooley Street (corrupted from St. Olave Street) on the right (Southwark) bank. This gloomy and unpleasant passage consists of an iron tube 400 yds. long and 7 ft. in diameter, originally traversed by a tramway-car, but now used by pedestrians only. A winding staircase of 96 steps descends

to it on each side ($\frac{1}{2}d.$). The subway was made in less than a year, at a cost of 20,000*l.*

On the E. side of Tower Hill stands the **Royal Mint**, erected in 1811, from designs by *Johnson* and *Smirke*, on the site of the old Cistercian Abbey of St. Mary of the Graces (see p. 237), and so extensively enlarged in 1881-82 as to be practically a new building. The Mastership of the Mint (an office abolished in 1869) was once held by Sir Isaac Newton (1699-1727) and Sir John F. W. Herschel (1850-55). Permission to visit the Mint (for not more than six persons) is given for a fixed day and hour by the Deputy-Master of the Mint, on written application. The various processes of coining are extremely interesting, and the machinery used is of a most ingenious character. In 1882 fourteen improved presses were introduced, each of which can stamp and mill 120 coins per minute. The cases in the museum contain a large number of coins and commemorative medals, including specimens of Maundy money, and gold pieces of 2*l.* and 5*l.*, never brought into general circulation.

In 1895 the value of the money coined at the Mint was 5,245,165*l.*, including 2,285,317 sovereigns; 2,869,183 half-sovereigns; 252,862 crowns; 1,772,662 half-crowns; 2,182,968 florins; 8,880,651 shillings; 7,024,631 six-pences; 4,788,609 three-pences; 5,395,830 pence; 3,032,154 half-pence; and 2,852,852 farthings; besides Maundy money, value 39 *l.*, and colonial money, value 310,462*l.* In 1886-95 there were here prepared for issue 43,407,012 sovereigns, 28,929,954 half-sovereigns, 21,064,472 half-crowns, 15,489,540 florins, 58,699,080 shillings, etc.; of copper or bronze coins, nearly 200,000,000 were issued. The average annual value of the Imperial coinage issued by the Mint in 1885-94 was 6,869,633*l.* The average profit of the Mint is about 128,220*l.* — There are branches of the Mint at Melbourne, Sydney, and Perth in Australia; and there are mints also at Calcutta and Bombay.

Immediately below the Tower the Thames is spanned by the huge ***Tower Bridge** (Pl. R, 46; *III*), begun by the Corporation in 1886 and opened by the Prince and Princess of Wales on 30th June, 1894. This bridge, designed by *Sir Horace Jones* and *Mr. Wolfe Barry*, comprizes a permanent footway, 142 ft. above high-water level, reached by means of lifts and stairs in the supporting towers, and a carriage way, 291½ ft. above high-water, the central span of which (200 ft. long) is fitted with twin bascules or draw-bridges, which can be raised in 1½ min. for the passage of large vessels. The bascules and footway are borne by two massive Gothic towers, rising upon huge piers, which are connected with the river-banks by permanent spans (each 270 ft. long), suspended on massive chains hanging between the central towers and smaller castellated towers on shore. The substantial framework of the bridge, including the central towers, which are cased in stone, is of steel. Including the approaches, the bridge is ½ M. long, and has already cost over 1,000,000*l.* (paid by the Corporation out of the Bridge House Estate), though the S. approach (to be made by the County Council) is not yet made. An enumeration made in Oct., 1895, showed that about 9000 vehicles and 25,000 pedestrians crossed the Tower Bridge daily. See 'History of the Tower Bridge', by Chas. Welch, F. S. A.

9. The Port and Docks.

St. Katharine Docks. London Docks. Thames Tunnel. Commercial Docks. Regent's Canal. West and East India Docks. Millwall Docks. Royal Victoria and Albert Docks.

One of the most interesting sights of London is the **Port**, with its immense warehouses, the centre from which the commerce of England radiates all over the globe. The *Port of London*, in the wider sense, extends from London Bridge to the mouth of the Thames, opposite the *Isle of Sheppey*, and it is actually occupied by shipping all the way to Tilbury Docks. In 1895 the total number of vessels from foreign ports entering the Docks of London was 4105, with an aggregate burden of 5,195,015 tons.

Immediately below London Bridge begins the *Pool* (p. 143), which is held to end at Limehouse Reach. Ships bearing the produce of every nation under the sun here discharge their cargoes, which, previous to their sale, are stored, subject to customs, in large bonded warehouses mostly in the **Docks**. Below these warehouses, which form small towns of themselves, and extend in long rows along the banks of the Thames, are extensive cellars for wine, oil, etc., while above ground are huge magazines, landing-stages, packing-yards, cranes, and every kind of apparatus necessary for the loading, unloading, and custody of goods. The docks are not municipal or public property, but are owned by various private joint-stock dock-companies. The principal docks (London, St. Katharine, East and West India, Royal Victoria and Albert, and Tilbury) are under the management of the *London and India Docks Joint Committee*.

To the E. of the Tower, and separated from it by a single street, called *Little Tower Hill*, are the **St. Katharine Docks** (Pl. R, 46; *III*), opened in 1828, and covering an area of 23 acres, on which 1250 houses with 11,300 inhab. formerly stood. The old St. Katharine's Hospital once stood on this site (comp. p. 281). The engineer was *Telford*, and the architect *Hardwick*. The docks admit vessels up to 250 ft. in length and 24 ft. of draught. The warehouses can hold 110,000 tons of goods.

St. Katharine's Steamboat Wharf, adjoining the Docks, is mainly used as a landing-stage for steamers from the continent.

London Docks (Pl. R, 50), lying to the E. of St. Katharine Docks, were constructed in 1805 at a cost of 4,000,000*l.*, and cover an area of 100 acres. They have four gates on the Thames, and contain water-room for 300 large vessels, exclusive of lighters. Their warehouses can store from 170,000 to 260,000 tons of goods (according to description), and their cellars 121,000 pipes of wine. At times, upwards of 3000 men are employed at these docks in one day. Every morning at 6 o'clock, there may be seen waiting at the principal entrance a large and motley crowd of labourers, to which numerous dusky visages and foreign costumes impart a curious and

picturesque air. The capital of the London & St. Katharine Docks Co. amounts to 11,000,000*l.* The door in the E. angle of the docks, inscribed '*To the Kiln*', leads to a furnace in which adulterated tea and tobacco, spurious gold and silver wares, and other confiscated goods, are burned. The long chimney is jestingly called the *Queen's Tobacco Pipe*.

Nothing will convey to the stranger a better idea of the vast activity and stupendous wealth of London than a visit to these warehouses, filled to overflowing with interminable stores of every kind of foreign and colonial products; to these enormous vaults, with their apparently inexhaustible quantities of wine; and to these extensive quays and landing-stages, cumbered with huge stacks of hides, heaps of bales, and long rows of casks of every conceivable description.

Permission to visit the warehouses and vaults may be obtained from the secretary of the London and India Docks Joint Committee, at 109 Leadenhall Street, E.C. Those who wish to taste the wines must procure a *tasting-order* from a wine-merchant. Ladies are not admitted after 1 p.m. Visitors should be on their guard against the insidious effects of 'tasting', in the heavy, vinous atmosphere.

St. George Street, to the N. of the docks, was formerly the notorious *Ratcliff Highway*. No. 179 is the shop of Jamrach, the well-known dealer in wild animals. Swedenborg (1688-1772) is buried in a vault beneath the *Swedish Church* in Prince's Square (Pl. R, 51).

To the S. of the London Docks, and about 2 M. below London Bridge, lies the quarter of the metropolis called *Wapping*, from which the **Thames Tunnel** leads under the river to Rotherhithe on the right bank. The tunnel was begun in 1824, on the plans and under the supervision of *Sir Isambard Brunel*, and completed in 1843, after several accidents occasioned by the water bursting in upon the works. Seven men lost their lives during its construction. It consists of two parallel arched passages of masonry, 14 ft. broad, 16 ft. high, and 1200 ft. long, and cost 468,000*l.* The undertaking paid the Thames Tunnel Company so badly, that their receipts scarcely defrayed the cost of repairs. The tunnel was purchased in 1865 by the East London Railway Company for 200,000*l.*, and is now traversed daily by about 40 trains (terminus at Liverpool Street Station, p. 54). — A *Steam Ferry* (1*d.*) crosses the Thames between Wapping and Rotherhithe.

At *Rotherhithe* (see p. 93), to the E. of the tunnel, are situated the numerous large basins of the **Surrey and Commercial Docks** (Pl. R, 53, etc.), covering together an area of about 350 acres, and chiefly used for timber. On the N. bank of the river, to the E. of Wapping, lie *Shadwell* and *Stepney*. Every British subject born on the high seas belongs traditionally to Stepney parish. At *Limehouse*, opposite the Commercial Docks, is the entrance to the

Regent's Canal, which runs N. to Victoria Park, then turns to the W., traverses the N. part of London, and unites with the Paddington Canal, which forms part of a continuous water-route as far as Liverpool. The **West India Docks** (Pl. R, 62, etc.), about 350 acres in area, lie between Limehouse and Blackwall, to the N. of the *Isle of Dogs*, which is formed here by a sudden bend of the river. Several of the chief lines of steamers load and discharge their cargoes in these docks. The three principal basins are called the *Import Dock*, the *Export Dock*, and the *South Dock*. There is a dry dock in the *Blackwall Basin*, and pumps have been erected to maintain the water in the docks at or above high-water level. The warehouses are on a most capacious scale, including refrigerating chambers with accommodation for 100,000 carcases of sheep. The cranes and other machinery are adapted for handling the largest logs of furniture wood; and the floating derrick 'Elephant' can lift a weight of 20 tons. The smaller **East India Docks** (Pl. R, 70, 71) are at *Blackwall*, a little lower down. Some of the chief lines of sailing ships use these, and many passenger steamers call at the adjoining *Brunswick Pier*. The **Millwall Docks**, 100 acres in extent (35 water), are in the *Isle of Dogs*, near the West India Docks. On the S. bank, opposite the *Isle of Dogs*, lies *Deptford*, with the Corporation *Market for Foreign Cattle*. Still lower down than the East India Docks, between Bow Creek, North Woolwich, and Gallion's Reach, lie the magnificent **Royal Victoria and Albert Docks**, 2³/₄ M. in length, lighted by electricity and provided with every convenience and accommodation for sailing vessels and steamers of the largest size. Their area is about 500 acres, of which 180 are water. The steamers of the Peninsular and Oriental, the British India, the Allan, the National, and other important companies put in at these docks. The hydraulic machinery includes a crane with a lifting capacity of 55 tons; and the warehouses have accommodation for 350,000 refrigerated sheep and 250,000 tons of miscellaneous goods. All the tobacco imported into London is stored in the warehouses of the Royal Victoria Dock. In the Royal Albert Dock are two graving docks, 502 and 410 ft. in length. Four or five passenger trains run hourly from Gallion's Basin, at the E. end of the Royal Albert Dock, to Fenchurch Street and Liverpool Street (pp. 56, 54). There is a small first-class hotel just outside the Docks.

The *Woolwich Free Ferry* is used annually by 4,000,000 passengers and 300,000 vehicles.

The large new docks at *Tilbury* are described at p. 406.

A new *Tunnel* is being made by the County Council beneath the Thames at Blackwall, close to the East India Docks. The length of the tunnel proper will be 1488 yds., of which 404 yds. are under the river, and the diameter 24 ft., or 5¹/₂ ft. larger than any other construction of the kind. The subaqueous portion of the tunnel was completed towards the close of 1895, and it is expected that the whole tunnel will be opened for traffic in 1897.

10. Bethnal Green Museum. Victoria Park.

The **Bethnal Green Museum** (Pl. B, 52), a branch of South Kensington Museum, opened in 1872, occupies a red brick building in Victoria Park Square, Cambridge Road, Bethnal Green. It was established chiefly for the benefit of the inhabitants of the poorer East End of London. The only permanent contents are collections of specimens of food and of animal products, but loan collections of various kinds are also always on view. Admission, see p. 104 (catalogues on sale). The number of visitors in 1888 was 910,511, and in 1895 it was 355,248, the great superiority in the former year being due to the temporary exhibition here of the Queen's Jubilee Presents.

The Museum may be conveniently reached by an Old Ford omnibus from the Bank; by the Metropolitan Railway to Aldgate, and thence by a Well Street tramway-car (a red car; fare 2d.), which passes the Museum; or by train from Liverpool Street Station to Cambridge Heath (about every 10 min.; through-booking from Metropolitan stations). In returning we may traverse Victoria Park to the (20 min.) Victoria Park Station of the N. London Railway, whence there are trains every $\frac{1}{4}$ hr. to Broad Street, City.

The space in front of the Museum is adorned with a handsome majolica **Fountain*, by *Minton* (1862). The interior of the Museum, entirely constructed of iron, consists of a large central hall, surrounded by a double gallery. To the right and left as we enter are busts of *Garibaldi* and *Cromwell*.

The extensive and well-arranged *Collection of Articles used for Food* occupies the N. side of the lower gallery. It comprises specimens of various kinds of edibles, models of others, analyses, diagrams, drawings, and so forth. On the S. side is the collection of *Animal Products*, largely consisting of clothing materials (wool, silk, leather, etc.) at different stages of their manufacture. The area of the central hall is occupied by a *Collection of Works of Ornamental Art* in gold, silver, bronze, and china, French furniture, etc., lent by Mr. and Mrs. Massey-Mainwaring and others. On screens round the hall is the *Dixon Collection* of water-colours and oil-paintings, bequeathed to the Museum in 1885. The former include examples of De Wint, Cooper, Birket Foster, David Cox, etc.; the latter are less interesting. The flooring of the central hall consists of a mosaic pavement formed from refuse chippings of marble, executed by female convicts in Woking Prison. The N. and S. basements are occupied by a collection of sketches by George Cruikshank, the caricaturist, by part of the Dixon Collection, and by various pictures, etc., on loan. In the N. basement is a plain refreshment-room.

The upper gallery, well lighted from the roof, now contains, on the S. side, a collection of modern art objects lately exhibited in South Kensington Museum, including a fine collection of war and other medals given by the late Surgeon-Major Fleming. The N. side is occupied at present by a representative collection of the work of English makers of furniture in the 17-18th cent., a series of English-

made silks of the same period, and Sir A. W. Franks' collection of European porcelain. These will be succeeded by a collection illustrating the manufacture of boots and shoes, including various boots and shoes of historic interest, anatomical models of feet, etc.

The large building in Green Street, to the S. of the Museum, is an *Insane Asylum*. — From Old Ford Road, which diverges to the E. immediately to the N. of the Museum, *Approach Road*, in which is the *City of London Consumption Hospital*, leads to the N.E. to **Victoria Park** (Pl. B, 55, 58, 59). This park, covering 250 acres of ground, laid out at a cost of 130,000*l.*, forms a place of recreation for the poorer (E.) quarters of London. The eastern and larger portion is unplanted, and is used for cricket and other games. The W. side is prettily laid out with walks, beds of flowers, and two sheets of water, on which swans may be seen disporting themselves, and pleasure-boats hired. Near the centre of the park is the *Victoria Fountain*, in the form of a Gothic temple, erected by Baroness Burdett Coutts (comp. p. 32) in 1862. The park also contains open air gymnasiums. The most characteristic times to see Victoria Park are on Sat. or Sun. evenings or on a public holiday. On the N.W. side of the park, near *Hackney Common*, is the large and handsome *Hospice for the Descendants of French Protestants*. To the N.E. of Victoria Park are *Hackney Marshes* (Pl. B, 61, 62, 65, 66), a large area of flat meadow-land, intersected by the river *Lea*, and opened as a public park in 1894. The *White Hart Inn* here, said to date from 1513, was a resort of Dick Turpin, the highwayman.

Victoria Park is most easily reached by the *North London Railway*; trains start from *Broad Street Station*, City (p. 55), every $\frac{1}{4}$ hr., and reach *Victoria Park Station*, at the N.E. extremity of the park, in 18 min. (fares 6*l.*, 4*d.*, 2½*d.*; return tickets 9*d.*, 6*d.*, 4*d.*); stations *Shoreditch*, *Haggerston*, *Dalston*, *Hackney*, *Homerton*, *Victoria Park*. Beyond Victoria Park the train proceeds to *Old Ford*, *Bow*, *South Bromley*, *Poplar*, and *Blackwall* (p. 359).

11. Fleet Street. The Temple. Chancery Lane. Royal Courts of Justice.

*St. Bride's. Church of St. Dunstan in the West. New Record Office.
Lincoln's Inn. Gray's Inn. Temple Church. Temple Bar.*

Fleet Street (Pl. R, 35; II), one of the busiest streets in London, leads from Ludgate Circus to the Strand and the West End. It derives its name from the *Fleet Brook*, which, now in the form of a main sewer, flows through *Holborn Valley* (p. 121) and under Farringdon Street, reaching the Thames at Blackfriars Bridge. On the E. side of the brook formerly stood the notorious *Fleet Prison* for debtors, which was removed in 1846. Prisoners condemned by the Star Chamber were once confined here, and within its precincts were formerly celebrated the clandestine 'Fleet marriages' (see 'The Fleet: its

River, Prison, and Marriages', by *John Ashton*; 1888). Its site (in Farringdon Street, on the right) is now occupied by the handsome Gothic *Congregational Memorial Hall*, begun in 1862, and so named in memory of the 2000 ministers ejected from the Church of England by Charles II.'s Act of Uniformity, 1667. The site of the Hall cost nearly 30,000*l.*, and the total amount expended on land and building has been 93,450*l.*

Fleet Street itself contains few objects of external interest, though many literary associations cluster round its courts and byways. It is still celebrated for its newspaper and other printing and publishing offices. To the left (entrance in St. Bride's Passage, adjoining the office of *Punch*) is **St. Bride's**, a church built by *Wren* in 1680 (steeple 1701), with a handsome tower 223 ft. in height. In the central aisle is the grave of Richardson, the author of '*Clarissa Harlowe*' (d. 1761), who lived in Salisbury Square in the neighbourhood. The old church of St. Bride, destroyed in the Fire, was the burial-place of Sackville (1608), Lovelace (1658), and the printer Wynkin de Worde. In a house in the adjacent churchyard Milton once lived for several years. In St. Bride's Lane is the *St. Bride's Foundation Institute*, a polytechnic for the printers of London, opened in 1894, with a fine technical library, a gymnasium, a swimming bath, and equipments for technical instruction in the art of printing. *Shoe Lane*, nearly opposite the church, leads to Holborn; while a little farther on, on the same side, are *Bolt Court*, where Dr. Johnson spent the last years of his life (1776-84), and where Cobbett afterwards toiled and fumed; *Wine Office Court*, in which is still the famous old hostelry of the *Cheshire Cheese* (p. 16), where Johnson (whose chair is shown here) and Goldsmith so often dined, and Boswell so often listened and took notes; *Gough Square*, at the top of the Court (to the left), where Johnson laboured over his Dictionary and other works (house marked by a tablet); and *Crane Court*, once the home of the Royal Society, its president being Sir Isaac Newton, and now the seat of the Scottish Corporation, whose ancient Hall, burnt down in 1877, is replaced by a modern erection of 1879-80. On the other side is Bouverie Street, leading to what was once the lawless *Alsatia*, immortalised by Scott in the '*Fortunes of Nigel*'. In the beginning of 1883 a part of the ancient Carmelite monastery of Whitefriars was discovered in this street, including a fragment of a stone tower of great thickness and strength, while in 1895 a small crypt (14th cent.) was found below a house in Britton's Court, opening off the adjacent Whitefriars Street. Fetter Lane (p. 166), and Chancery Lane (p. 166) farther to the W., on the N. side, also lead to Holborn. Izaak Walton, the famous angler, once occupied a shop as a hosier (1624-43; comp. p. 166) at the corner of Chancery Lane. Close to it is a quaint old house with bay-windows (No. 184), once occupied by Drayton, the poet (d. 1631). Between Fetter Lane and Chancery Lane rises the church of **St. Dunstan in**

the West, erected by Shaw in 1832 on the site of a more ancient building; it has a fine Gothic tower. Over the vestry door (on the E. side of the church) is a statue of Queen Elizabeth from the old Ludgate, once a city-gate at the foot of Ludgate Hill. The old clock of St. Dunstan had two wooden giants to strike the hours, which still perform that office at St. Dunstan's Villa, Regent's Park (p. 277). A stained-glass window at the W. end of the N. aisle and a tablet on the E. wall commemorate Izaak Walton, who was warden of the church. Near St. Dunstan's Church, at No. 183 Fleet Street, was Cobbett's book-shop and publishing office, where he issued his 'Political Register'; and on the opposite side, now No. 56, was the house of William Hone, the free-thinking publisher of the 'Every-day Book'. Opposite Fetter Lane is *Mitre Court*, with the tavern once frequented by Johnson, Goldsmith, and Boswell.

FETTER LANE (Pl. R. 35, 36; II) is said to derive its name from the 'faitours' or beggars that once infested it. To the left, a few yards from Fleet Street, is an entrance to *Clifford's Inn*. Farther on is the *New Record Office* (see below), the main entrance of which is in Chancery Lane. The *Moravian Chapel*, opposite the Record Office, escaped the great fire in 1666. In *Fleur-de-Lis Court*, off Fetter Lane, is *Newton Hall*, the meeting-place of the Positivists under Mr. Frederic Harrison (meetings on Sun. at 7.30 p.m.). In Breems Buildings, which runs from Fetter Lane to Chancery Lane, is the *Birkbeck Literary and Scientific Institute*, a kind of evening college, with about 13,000 students.

Chancery Lane (Pl. R. 32, 31, 35; II) leads through the quarter chiefly occupied by barristers and solicitors. Izaak Walton occupied a shop on the right near Crown Court, after removing from Fleet Street (p. 165). On the right is *Old Serjeants' Inn* opening into *Clifford's Inn* (see above). Farther up, on the same side, is the **New Record Office** (Pl. R. 35; II), for the custody of legal records and state papers, a huge fire-proof edifice in the Tudor style, the E. part of which was erected in 1851-66 by Sir J. Pennethorne, while the W. part, facing Chancery Lane, was added by Mr. John Taylor in 1891-96. The latter covers what used to be *Rolls Yard*; and the former Court of the Master of the Rolls and also the Rolls Chapel have been taken down. The latter is, however, to be rebuilt; and the fine monument it contained to Dr. John Young, Master of the Rolls, by Torregiano (1516), is still *in situ* (under cover).

The interior of the Record Office is arranged so as to be as nearly fire proof as possible. The rooms have no communication with each other but open on narrow corridors paved with brick. Each room or compartment is about 25 ft. long, 17 ft. broad, and 15¾ ft. high. The floor, door-posts, window frames, and ceilings are of iron, and the shelves of slate. Since the completion of the structure, the state papers, formerly kept in the Tower, the Chapter House of Westminster Abbey, the Rolls Chapel in Chancery Lane, at Carlton Ride, and in the State Paper Office in St. James's Park, have been deposited here. Here, for instance, are

preserved the *Domesday Book*, in two parchment volumes of different sizes, containing the results of a statistical survey of England made in 1086 by order of William the Conqueror; the deed of resignation of the Scottish throne by David Bruce in favour of Edward III.; a charter granted by Alphonso of Castile on the marriage of Edward I. with Eleanor of Castile; the treaty of peace between Henry VIII. and Francis I., with a gold seal; various deeds of surrender of monasteries in England and Wales in favour of Henry VIII.; and an innumerable quantity of other records. The business hours are from 10 a.m. to 4.30 p.m. (on Sat. 2 p.m.), during which the Search Rooms are open to the public. Documents down to 1760 may be inspected gratis; the charge for copying is 6d.-1s. (according to date) per folio of 72 words, the minimum charge being 2s.

Near the Holborn end of Chancery Lane, on the right, are Southampton Buildings, in which is situated the Government **Patent Office** (Pl. R, 35, 36), recently rebuilt and extended into Staple Inn. Here all applications for the protection of inventions and designs are dealt with, as well as most of those for the protection of trade-marks. In 1894 there were upwards of 25,000 applications for patents (500 by women), over 22,000 for designs, and nearly 8000 for trade-marks. Adjacent, in Quality Court, is the 'Sale Branch', where specifications of English patents from the 17th cent. onwards may be purchased. For the *Patent Office Library*, see p. 20.

To the barristers belong the four great *Inns of Court*, viz. the *Temple* (*Inner* and *Middle*) on the S. of Fleet Street (see p. 169), *Lincoln's Inn* in Chancery Lane, and *Gray's Inn* in Holborn. These Inns are incorporations for the study of law, and possess by common law the exclusive privilege of calling to the Bar. Each is governed by its older members, who are termed *Benchers*.

Formerly subsidiary to the four Inns of Court were the nine *Inns of Chancery*, which now, however, have little beyond local connection with them, and are let out in chambers to solicitors, barristers, and the general public. These are *Clifford's Inn*, *Clement's Inn*, and *Lyon's Inn* (now the site of the Globe Theatre), attached to the Inner Temple; *New Inn* and *Strand Inn*, to the Middle Temple; *Furnival's Inn* and *Thavies' Inn*, to Lincoln's Inn; *Staple Inn* and *Barnard's Inn* (p. 122), to Gray's Inn. *Serjeants' Inn*, Chancery Lane, was originally set apart for the use of the serjeants-at-law, whose name is derived from the 'fratres servientes' of the old Knights Templar; but the building is now used for other purposes. See 'The Inns of Court and Chancery', by W. J. Loftie.

Lincoln's Inn (Pl. R, 31, 32; II), the third of the Inns of Court in importance, is situated without the City, on a site once occupied by the mansion of the Earl of Lincoln and other houses. The *Gatehouse* in Chancery Lane was built in 1518 by *Sir Thomas Lovell*, whose coat-of-arms it bears. Ben Jonson is said to have been employed as a bricklayer in constructing the adjacent wall about a century later (1617); but the truth of this tradition may well be doubted, since in 1617 Jonson was 44 years old and had written some of his best plays. The *Chapel* was erected by *Inigo Jones* in 1621-23, and contains good wood-carving and stained glass. Like the Round Church of the Temple, this chapel was once used as a consultation room by the barristers and their clients.

The *New Hall*, the handsome dining-hall of Lincoln's Inn, in the Tudor style, was completed in 1845 under the supervision of

Mr. Hardwick, the architect. It contains a large fresco of the School of Legislation, by *G. F. Watts* (1860), and a statue of Lord Eldon, by *Westmacott*. The *Library*, founded in 1497, is the oldest in London, and contains 25,000 vols. and numerous valuable MSS.; most of the latter were bequeathed by Sir Matthew Hale, a member of the Inn. Among its most prized contents is the fourth volume of *Prynne's Records*, for which the society gave 335*l.* — Sir Thomas More, Shaftesbury, Selden, Oliver Cromwell, William Pitt, Lord Erskine, Lord Mansfield, Lord Brougham, Canning, Benjamin Disraeli, and W. E. Gladstone were once numbered among its members. *Thurloe*, Cromwell's secretary, had chambers at No. 24 Old Square (to the left, on the ground floor) in 1645-59, and the *Thurloe papers* were afterwards discovered here in the false ceiling (commemorative tablet on the wall towards Chancery Lane). Among the preachers of Lincoln's Inn were Usher, Tillotson, Warburton, Heber, and Frederick Denison Maurice. — The *Court of Chancery*, or, more correctly, under the Judicature Act of 1873, the 'Equity Division of the High Court of Justice', formerly held some of its sittings in Lincoln's Inn (comp. p. 172). *Lincoln's Inn Fields*, see p. 219.

Chancery Lane ends at Holborn, at a point a little to the N. of which is **Gray's Inn** (Pl. R, 32; II), which formerly paid a ground-rent to the Lords Gray of Wilton and has existed as a school of law since 1371. The Elizabethan Hall, built about 1560, contains fine wood-carving. Shakspeare's 'Comedy of Errors' was acted here in 1594. During the 17th cent. the garden, in which a number of trees were planted by Francis Bacon, was a fashionable promenade; but it is not now open to the public. The name of Lord Chancellor Bacon is the most eminent among those of former members of Gray's Inn; others are Sir William Gascoigne, who committed the Prince of Wales (Henry V.) to prison, Thomas Cromwell, Lord Burleigh, Laud, and Sir Samuel Romilly. Comp. 'Chronicles of an Old Inn', by *Andrée Hope*. — Gray's Inn Road, an important but unattractive thoroughfare to the E. of Gray's Inn, runs to the N., passing the *Royal Free Hospital*, from Holborn to Euston Road (King's Cross Station, p. 54).

The **Temple** (Pl. R, 35; II), on the S. side of Fleet Street, formerly a lodge of the Knights Templar, — a religious and military order founded at Jerusalem, in the 12th century, under Baldwin, King of Jerusalem, to protect the Holy Sepulchre, and pilgrims resorting thither, and called Templars from their original designation as 'poor soldiers of the Temple of Solomon' — became crown-property on the dissolution of the order in 1313, and was presented by Edward II. to Aymer de Valence, Earl of Pembroke. After Pembroke's death the Temple came into the possession of the Knights of St. John, who, in 1346, leased it to the students of common law. From that time to the present day the building, or

rather group of buildings, which extends down to the Thames, has continued to be a school of law. The Temple property passed into the hands of the Crown on the dissolution of the religious houses in the reign of Henry VIII. (1541); but in 1609 it was declared by royal decree the free, hereditary property of the corporations of the *Inner* and the *Middle Temple* subject only to a rent-charge of 10*l.*, which was extinguished in 1873.

The Inner Temple is so called from its position within the precincts of the City; the Middle Temple derives its name from its situation between the Inner and the Outer Temple, the last of which was afterwards replaced by Exeter House (and later by Essex House). The name Outer Temple is now appropriated by a handsome block of offices and chambers directly opposite the new Law Courts (p. 172). Middle Temple Lane separates the Inner Temple on the east from the Middle Temple on the west. The Inner and the Middle Temple possess in common the **Temple Church*, or *St. Mary's Church*, situated within the bounds of the Inner Temple. Adm., see p. 104; visitors knock at the door.

This church is divided into two sections, the *Round Church* and the *Choir*. The Round Church, about 58 ft. in diameter, a Norman edifice with a tendency to the transition style, and admirably enriched, was completed in 1185. The choir, in the Early English style, was added in 1240. During the Protectorate the ceiling-paintings were white-washed; and the old church afterwards became so dilapidated, that it was necessary in 1840-42 to subject it to a thorough restoration, a work which cost no less than 70,000*l.* The lawyers used formerly to receive their clients in the Round Church, each occupying his particular post like merchants 'on change'. The incumbent of the Temple Church is called the Master of the Temple, an office once filled by the 'judicious Hooker', a bust of whom is placed in the S.E. corner of the choir. The present Master is the Rev. Canon Ainger.

A handsome Norman archway leads into the interior, which is a few steps below the level of the pavement. The choir, at the end of which are the altar and stalls (during divine service open to members of the Temple corporations and their friends only), and the Round Church (to which the public is admitted) are both borne by clustered pillars in marble. The ceiling is a fine example of Gothic decorative painting, carefully restored on the original lines. The pavement consists of tiles, in which the lamb with the cross (the *Agnus Dei*), the heraldic emblem of the Templars, and the Pegasus, the arms of the Inner and Middle Temple respectively, continually recur. Most of the stained-glass windows are modern. In the Round Church are nine **Monuments of Templars* of the 12th and 13th centuries, consisting of recumbent figures of dark marble in full armour. One of the four on the S. side, under whose pillow is a slab with foliage in relief, is said to be that of William Marshal,

Earl of Pembroke (d. 1219), brother-in-law of King John, who filled the office of Regent during the minority of Henry III. The monuments are beautifully executed, but owe their fresh appearance to a 'restoration' by Richardson in 1842. In a recess to the left of the altar is a black marble slab in memory of *John Selden* (d. 1654), 'the great dictator of learning to the English nation'; and to the right is a fine recumbent effigy of a mitred ecclesiastic, discovered in the wall of the church during the restoration in 1840. The triforium, which encircles the Round Church, contains some uninteresting old monuments, but is not now open to the public. On the stair leading to it is a small penitential cell, prisoners in which could hear the service in the church by means of slits in the wall.

Oliver Goldsmith (d. 1774), author of the 'Vicar of Wakefield', is buried in the *Churchyard* to the N. of the choir. — See 'The Temple Church and Chapel of St. Ann', by *H. T. Baylis*, *Q. C.* (2nd ed., London, 1895).

The well-kept *Temple Gardens*, once immediately adjacent to the Thames, but now separated from it by the Victoria Embankment, are open to the public on days and hours determined from time to time by the Benchers (ascertainable by enquiry at the gates or lodges). Here, according to Shakspeare, were plucked the *white* and *red roses* which were assumed as the badges of the houses of York and Lancaster, in the long and bloody civil contest, known as the 'Wars of the Roses'.

Plantagenet. Great lords, and gentlemen, what means this silence?
Dare no man answer in a case of truth?
Suffolk. Within the Temple hall we were too loud;
The garden here is more convenient.

Plantagenet. Since you are tongue-tied and so loath to speak,
In dumb significants proclaim your thoughts:
Let him that is a true-born gentleman,
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

Somerset. Let him that is no coward, nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me.

Warwick. — This brawl to-day,
Grown to this faction in the Temple Garden,
Shall send, between the red rose and the white,
A thousand souls to death and deadly night.

Henry VI., Part I; Act ii. Sc. 4.

The Temple Gardens used to be famous for their *Chrysanthemums*, a brilliant show of which was held in November. The figure of a Moor (Italian; 17th or 18th cent.), bearing a sun-dial, was brought from the garden of St. Clement's Inn.

The fine Gothic ^{*}HALL of the Middle Temple, built in 1572, and used as a dining-room, is notable for its handsome open-work ceiling in old oak. The walls are embellished with the armorial bearings of the Knights Templar, and five large full-length portraits of princes,

including an equestrian portrait of Charles I. The large windows contain the arms of members of the Temple who have sat in this hall House of Peers. Shakspeare's 'Twelfth Night' was acted in this hall during the dramatist's lifetime (Feb. 2nd, 1601-2). — The *Library* (40,000 vols.) is preserved in a modern Gothic building on the side next the Thames, which contains a hall 85 ft. long and 62 ft. high. — The new *Inner Temple Hall*, opened in 1870, is a handsome structure, also possessing a fine open-work roof. It is adorned with statues of Templars and Hospitallers by *Armstead*. The *Library* (50,000 vols.) occupies a commodious suite of rooms overlooking the Terrace so lovingly described by Charles Lamb.

Oliver Goldsmith lived and died on the second floor of 2 Brick Court, Middle Temple Lane; Blackstone, the famous commentator on the law of England, lived in the rooms below him; and Dr. Johnson occupied apartments in Inner Temple Lane, in a house now taken down. Charles Lamb was born in Crown Office Row (within the Temple) in 1775; from 1801 to 1809 he lived at 16 Mitre Court Buildings and from 1809 to 1817 at 4 Inner Temple Lane, but both houses have been torn down.

The list of eminent members of the Inner Temple includes the names of Littleton, Coke, Selden, Francis Beaumont, Lord Mansfield, and William Cowper. On that of the Middle Temple are the names of Raleigh, Pym, Clarendon, Ireton, Wycherley, Shadwell, Congreve, Burke, Sheridan, Blackstone, and Moore.

At the W. end of Fleet Street rises the *Temple Bar Memorial*, with statues of the Queen and the Prince of Wales at the sides and surmounted by the City Griffin and arms. This was erected in 1880 to mark the site of **Temple Bar**, a gateway formerly adjoining the Temple, between Fleet Street and the Strand, built by *Wren* in 1670. Its W. side was adorned with statues of Charles I. and Charles II., its E. side with statues of Anne of Denmark and James I. The heads of criminals used to be barbarously exhibited on iron spikes on the top of the gate. When the reigning sovereign visited the City on state occasions, he was wont, in accordance with an ancient custom, to obtain permission from the Lord Mayor to pass Temple Bar. The heavy wooden gates were afterwards removed to relieve the Bar of their weight, as it had shown signs of weakness; and the whole erection was finally demolished early in 1878, to permit of the widening of the street and to facilitate the enormous traffic. In Dec., 1888, the gate was re-erected near one of the entrances of Theobalds Park, Waltham Cross, Herts, the seat of Sir H. B. Meux (see p. 391).

Adjoining the site of Temple Bar, on the S. side of Fleet Street, stands the large, new building of **Child's Bank**, which was in high repute in the time of the Stuarts, and is the oldest banking house in London but one. Dryden, Pepys, Nell Gwynne, and Prince Rupert were early customers of this bank. The Child family is still connected with the business. Next door to this house was the 'Devil's Tavern', noted as the home of the Apollo Club, of which Ben Jonson, Randolph, and Dr. Kenrick were

frequenters. The tavern was in time absorbed by Child's Bank, which also used the room over the main arch of Temple Bar as a storehouse.

Immediately to the W. of Temple Bar, on the N. side of the Strand (p. 173), rise the **Royal Courts of Justice**, a vast and magnificent Gothic pile, forming a whole block of buildings, with a frontage towards the Strand of about 500 ft. The architect was *Mr. G. E. Street*, who unfortunately died shortly before the completion of his great work; a statue of him, by Armstead, has been placed on the E. side of the central hall. The Courts were formally opened on Dec. 4th, 1882, by Queen Victoria, in presence of the Lord Chancellor, the Prime Minister, and the other chief dignitaries of the realm. The building cost about 750,000*l.* and the site about 1,450,000*l.* The principal internal feature is the large central hall, 238 ft. long, 48 ft. wide, and 80 ft. high, with a fine mosaic flooring designed by Mr. Street. The building contains in all 19 court-rooms and about 1100 apartments of all kinds. When the courts are sitting, the general public are admitted to the galleries only, the central hall and the court-rooms being reserved for members of the Bar and persons connected with the cases. During the vacation the central hall is open to the public from 11 to 3, and tickets of admission to the courts may be obtained gratis at the superintendent's office.

For about a century and a half after the Norman Conquest, the royal court of justice, which included the Exchequer and the 'Curia Regis', followed the King from place to place; but one of the articles of Magna Charta provided that the Common Pleas, or that branch of the court in which disputes between subjects were settled, should be fixed at Westminster. The accession of Edward I. found the Courts of King's Bench, Common Bench, and Exchequer all sitting in Westminster Hall. The Court of Chancery sat regularly in Westminster Hall as early as the reign of Edward II., but was afterwards removed to Lincoln's Inn. This separation of common law and equity proved very inconvenient to the attorneys and others, and the Westminster courts became much too small for the business carried on in them. It was accordingly resolved to build a large new palace of justice to receive all the superior courts, and the site of the present Law Courts was fixed upon in 1867. The work of building actually began in 1874. The Judicature Act of 1873 provided that the same rule of law should be enforced in the historically independent Courts of Common Law and Equity, and united all the superior tribunals of the country into a Supreme Court of Judicature, subdivided into a court of original jurisdiction (the High Court of Justice, with the two divisions of 'Queen's Bench' and 'Chancery') and a court of appellate jurisdiction (the Court of Appeal). The House of Lord still remains the ultimate Court of Appeal, exercising its jurisdiction through its legal members — the Lord Chancellor, peers who have held the position of Lord Chancellor, and certain law-lords holding life-peerages.

II. THE WEST END.

12. Strand. Somerset House. Waterloo Bridge.

St. Clement Danes. The Roman Bath. King's College. St. Mary le Strand. Savoy Chapel. Savoy Palace. Society of Arts. National Life Boat Institution. Eleanor's Cross.

The **Strand** (Pl. R, 26, 31, and II; so named from its skirting the bank of the river, which is now concealed by the buildings), a broad street containing many handsome shops, is the great artery of traffic between the City and the West End, and one of the busiest and most important thoroughfares in London. It was unpaved down to 1532, and about this time it was described as 'full of pits and sloughs, very perilous and noisome'. At this period many of the mansions of the nobility and hierarchy stood here, with gardens stretching down to the Thames (comp. p. 90). The names of several streets and houses still recall these days of bygone magnificence, but the palaces themselves have long since disappeared or been converted to more plebeian uses. Ivy Bridge Lane and Strand Bridge Lane commemorate the site of bridges over two water-courses that flowed into the Thames here, and there was a third bridge farther to the E. The Strand contains a great many newspaper offices and theatres.

Just beyond the site of Temple Bar (p. 171), to which its name will doubtless long attach, on the (N.) right, rise the new *Law Courts* (p. 172). The church of **St. Clement Danes**, in the centre of the Strand, was erected in 1681 from designs by *Wren*. The tower, 115 ft. in height, was added by *Gibbs* in 1719. Dr. Johnson used to worship in this church, a fact recorded by a tablet on the back of the pew. The church is said to bear its name from being the burial-place of Harold Harefoot and other Danes. To the N. of St. Clement Danes is *Clement's Inn* (p. 167), now connected with the Temple, and named after St. Clement's Well, once situated here, but removed in 1874. Shallow (Henry IV., Part II) reminds us that he 'was once of Clement's Inn', when he was known as 'mad Shallow' and 'lusty Shallow'. From this point *Wych Street*, containing the *Olympic Theatre* (p. 64) and an entrance to *New Inn* (p. 167), leads to Drury Lane. Between Wych Street and the Strand lies Holywell Street (p. 174). — In *Newcastle Street* is the *Globe Theatre* (p. 64).

Essex Street, Arundel Street, Norfolk Street, and Surrey Street, diverging to the left, mark the spots where stood the mansions of the Earl of Essex (Queen Elizabeth's favourite) and the Earl of Arundel and Surrey (Norfolk); and they all lead to the Thames

Embankment. Peter the Great resided in Norfolk Street during his visit to London in 1698, William Penn once lived at No. 21, and Mrs. Lirriper's famous lodgings were in the same street. In Devereux Court, to the E. of Essex Street, is a bust of Lord Essex said to be by Colley Cibber and to mark the site of the Grecian Coffee House. George Sale (1680-1736), the translator of the Koran, as well as Congreve (d. 1729), the dramatist, lived and died in Surrey Street. Beyond Surrey Street, on the left, is the *Strand Theatre* (p. 63), nearly opposite which is the *Opéra Comique* (p. 64). At No. 5 Strand Lane, the narrow opening to the left of the Strand Theatre, is an ancient **Roman Bath**, about 13 ft. long, 6 ft. broad, and 4½ ft. deep, one of the few relics of the Roman period in London (open to visitors on Sat., 11-12). The bricks at the side are laid edgewise, and the flooring consists of brick with a thin coating of stucco. At the point where the water, which flows from a natural spring, has washed away part of the stucco covering, the old pavement below is visible. The clear, cold water probably flows from the old '*Holy Well*', situated on the N. side of the Strand, and lending its name to Holywell Street (behind the Opéra Comique), which is chiefly occupied by book-shops of a low class. The Roman antiquities found here are preserved in the British Museum (p. 305). Close by, on the right of the passage, is another bath, said to have been built by the Earl of Essex about 1588: it is supplied by a pipe from the Roman bath. At No. 36 Holywell Street is a survivor of the ancient signs with which every shop in London used to be provided (a crescent moon with a face in the centre).

King's College, the large pile of buildings adjoining Strand Lane on the W., built by *Smirke* in 1828, forms the E. wing of Somerset House (see below). It includes a *School* for boys as well as a *College* with departments for theology, literature, medicine, etc. Among its distinguished students were Sir James Fitzjames Stephen, Prof. Cayley, Prof. Thorold Rogers, and Dean Farrar. The *Museum* contains a collection of models and instruments, including apparatus used by Daniell, Faraday, and Wheatstone.

In the Strand we next reach, on the N. side, the church of **St. Mary le Strand**, built by *Gibbs* in 1717, on the spot where stood in olden times the notorious Maypole, the May-day and Sunday delight of youthful and other idlers. It was called St. Mary's after an earlier church which had been demolished by Protector Somerset to make room for his mansion of Old Somerset House (see p. 175). Thomas Becket was rector of this parish in the reign of King Stephen (1147). — Drury Lane, a street much in need of improvement, and containing the theatre of the same name (p. 63), leads N. from this point to Oxford Street and the British Museum.

Farther on, on the S. side of the Strand, rises the stately façade of **Somerset House** (Pl. R. 31; II), 150 ft. in length. The present large quadrangular building was erected by *Sir William Chambers*

in 1776-86, on the site of a palace which the Protector Somerset began to build in 1549. The Protector, however, was beheaded (p. 157) before it was completed, and the palace fell to the Crown. It was afterwards the residence of Anne of Denmark, consort of James I., of Henrietta Maria, the queen of Charles I., and of Catharine of Braganza, the neglected wife of the second Charles. Inigo Jones died here in 1652. The old building was taken down in 1766, and the present edifice, now occupied by various public offices, erected in its stead. The imposing principal façade towards the Thames, 780 ft. in length, rises on a terrace 50 ft. broad and 50 ft. high, and is now separated from the river by the Victoria Embankment. The quadrangular court contains a bronze group by *Bacon*, representing George III. leaning on a rudder, with the English lion and Father Thames at his feet. The two wings of the building were erected during the present cent.: the eastern, containing King's College (p. 174), by *Smirke*, in 1828; the western, towards Wellington Street, by *Pennethorne*, in 1854-56. The sum expended in constructing the latter alone was 81,000*l.*; and the cost of the whole building amounted to 500,000*l.* At Somerset House no fewer than 1600 officials are employed, with salaries amounting in the aggregate to 350,000*l.* The building is said to contain 3600 windows. The public offices established here include the *Audit Office*; the *Inland Revenue Office*, in the new W. wing, where stamps are issued and public taxes and excise duties received; the *Office of the Registrar-General of Births, Deaths, and Marriages*; and the *Probate Registry*. The last, to which *Doctors' Commons Will Office* (p. 149) was transferred in 1874, is the great repository of testamentary writings of all kinds. The Central Hall (open daily, 10-3), contains an interesting collection of wills, including those of Shakspeare, Holbein, Van Dyck, Newton, and Samuel Johnson. The will of Napoleon I., executed at St. Helena, used to be kept here, but was handed over to the French in 1853. The registers of wills go back to the 14th century. The lowest recorded amount of personalty is 1*s.* 7*d.*, in a will of 1882. Visitors are allowed to read copies of wills previous to 1700, from which also pencil extracts may be made. For showing wills of a later date a charge of 1*s.* is made. A fee of 1*s.* is also charged for searching the calendars. No extracts may be made from these later wills, but official copies may be procured at 8*d.* per folio page.

On the W. side of Somerset House is Wellington Street, leading to ***Waterloo Bridge**. This bridge, one of the finest in the world, was built by *John Rennie* for a company in 1811-17, at a cost of over 1,000,000*l.* It is 460 yds. long and 42 ft. broad, and rests upon 9 arches, each of 120 ft. span and 35 ft. high, and borne by granite buttresses. It commands an admirable view of the W. part of London between Westminster and St. Paul's, of the

Thames Embankment, and of the massive but well-proportioned façade of Somerset House. In 1878 the bridge was sold to the Metropolitan Board of Works for 475,000*l.* and opened to the public toll-free. — Waterloo Bridge Road, on the S. side of the river, leads to *Waterloo Station* (p. 57).

On the N. side of the Strand we next observe several theatres, including the *Gaiety* (p. 63) and the *Lyceum* (p. 63). Beyond these, between Burleigh Street and Exeter Street (commemorating Exeter House, the residence of Queen Elizabeth's Lord Chancellor), is *Exeter Hall*, marked by its Corinthian portico, and capable of containing 5000 persons. It is the property of the Young Men's Christian Association and used for the advocacy of religious and philanthropic movements (the large annual 'May Meetings' of various religious societies being held here).

To the left is Savoy Street, leading to the **Savoy Chapel**, dedicated to St. John the Baptist, and built in the Perpendicular style in 1505-11, during the reigns of Henry VII. and Henry VIII., on the site of the ancient *Savoy Palace*.

The chapel, created one of the Chapels Royal by George III. and now a 'Royal Peculiar' attached to the Duchy of Lancaster, was seriously injured by fire in 1864, but restored at the expense of Queen Victoria. The handsome wooden ceiling is modern. Bishop Gavin Douglas of Dunkeld (d. 1522), the poetical translator of Virgil, is buried in the chancel (with brass), and George Wither (d. 1667), the poet, was also buried here. Fine stained glass. Savoy Palace was first built in 1245, and was given by Henry III. to Peter, Count of Savoy, the uncle of his queen, Eleanor of Provence. The captive King John of France died here in 1364, and Chaucer was probably married here when the palace was occupied by John of Gaunt. It lay between the present chapel and the river, but has entirely disappeared. At the Savoy, in the time of Cromwell, the Independents adopted a Confession of Faith, and here the celebrated 'Savoy Conference' for the revision of the Prayer Book was held, when Baxter, Calamy, and others represented the Nonconformists. The German chapel which used to stand contiguous to the Savoy Chapel was removed in widening Savoy Street, which now forms a thoroughfare to the Thames Embankment. The French Protestants who conformed to the English church had a chapel here from the time of Charles II. till 1737. See *Memorials of the Savoy*, by the Rev. W. J. Loftie (Macmillan; 1878).

Farther on, to the left, is *Terry's Theatre* (p. 64), beyond which Beaufort Buildings leads to the *Savoy Theatre* (p. 63).

At No. 13 Cecil Street, to the left (now almost wholly engulfed by the Hôtel Cecil), Sir W. Congreve (d. 1828), the inventor of the Congreve Rocket, resided and made his experiments, firing the rockets across the Thames. Edmund Kean (1787-1833) lived at No. 21 in the same street.

A little to the N. of this part of the Strand lies *Covent Garden Market* (p. 223). On the right, between Southampton Street and Bedford Street, is the *Vaudeville Theatre* (p. 64); beyond it, the *Adelphi Theatre* (p. 63). In Bedford Street is a store of the *Civil Service Supply Association* (p. 32).

To the S. of the Strand, opposite the Adelphi Theatre, is the region known as 'the Adelphi', built by four brothers called Adam,

whose names are commemorated in Adam St., John St., Robert St., James St., and William St., and in the Adelphi Terrace. In John St. rises the building of the **Society of Arts** (Pl. R, 30; II), an association established in 1754 for the encouragement of arts, manufactures, and commerce, which took a prominent part in promoting the Exhibitions of 1851 and 1862. The large hall (open daily, 10-4, except Wednesdays and Saturdays) contains six paintings by *Barry* (1777-83), representing the progress of civilisation. No. 14 in the same street is the headquarters of the **Royal National Life Boat Institution**, founded in 1824 and supported entirely by voluntary contributions. This society now possesses a fleet of 302 life-boats stationed round the British coasts, and in 1895 was instrumental in saving 709 lives and 36 vessels. The total number of lives saved through the agency of the Institution from its foundation down to 1895 was 39,354. The expenditure of the society in 1895 was 75,417*l.* The average cost of establishing a life-boat station is 1050*l.*, and the annual expense of maintaining it 100*l.* — Adelphi Terrace, overlooking the Thames and the Embankment, contains the house (No. 4) in which David Garrick died in 1779 (tablet). Nos. 6 and 7 in this terrace are occupied by the *Savage Club*; No. 8 by the *Irish Literary Society*; and No. 5 by the *Royal Statistical Society*. The arches below the terrace were once a resort of bad characters of various kinds, but are now enclosed as wine-cellars. — On the right, where King William Street joins the Strand, stands the *Charing Cross Hospital*; and in King William Street are the *Ophthalmic Hospital* and *Toole's Theatre* (p. 64). A little farther on, to the right, is the *Lowther Arcade* (p. 30), and on the left is *Coutts's Bank*, a very noted firm, with which the royal family has banked for nearly 200 years. The names of several streets on the S. side of the Strand here (Duke, George, Villiers, Buckingham) refer to George Villiers, first Duke of Buckingham, who once owned their site (comp. p. 146).

At the W. end of the Strand, on the left, is *Charing Cross Station* (with a large *Hotel*, p. 7), the West End terminus of the South-Eastern Railway (p. 55), built by *Barry* on the site of *Hungerford Market*, where the mansion of Sir Edward Hungerford stood until it was burned down in 1669. In front of it stands a modern copy of *Eleanor's Cross*, a Gothic monument erected in 1291 by Edward I. at Charing Cross, near the spot where the coffin of his consort was set down during its last halt on the way to Westminster Abbey. The original was removed by order of Parliament in 1647. The river is here crossed by the *Charing Cross Railway Bridge*, on one side of which is a foot-way (freed from toll in 1878; the most direct route to Waterloo Station). — To the E. of the station is *Villiers Street*, which descends to the *Embankment Gardens* (p. 145) and to the *Charing Cross Station* (p. 60) of the Metropolitan Railway. — Benjamin Franklin lived at No. 7 *Craven Street* (denoted by a memorial tablet), to the W. of the station.

13. Trafalgar Square.

Nelson Column. St. Martin's in the Fields. Charing Cross.

***Trafalgar Square** (Pl. R, 26; II, IV), one of the finest open places in London and a great centre of attraction, is, so to speak, dedicated to *Lord Nelson*, and commemorates his glorious death at the battle of Trafalgar (22nd Oct., 1805), gained by the English fleet over the combined armaments of France and Spain. By this victory Napoleon's purpose of invading England was frustrated. The ambitious Emperor had assembled at Boulogne an army of 172,000 infantry and 9000 cavalry, and also 2413 transports to convey his soldiers to England, but his fleet, which he had been building for many years at an enormous cost, and which was to have covered his passage of the Channel, was destroyed by Nelson at this famous battle. The Admiral is, therefore, justly revered as the saviour of his country.

In the centre of the square rises the massive granite **Column**, 145 ft. in height, to the memory of the hero. It is a copy of one of the Corinthian columns of the temple of Mars Ultor, the avenging god of war, at Rome, and is crowned with a **Statue of Nelson**, by *Baily*, 17 ft. in height. The pedestal is adorned with reliefs in bronze, cast with the metal of captured French cannon. On the N. face is a scene from the battle of Aboukir (1798); Nelson, wounded in the head, declines to be assisted out of his turn by a surgeon who has been dressing the wounds of a common sailor. On the E. side is the battle of Copenhagen (1801); Nelson is represented as sealing upon a cannon the treaty of peace with the conquered Danes. On the S. is the death of Nelson at Trafalgar (21st Oct., 1805); beside the dying hero is Captain Hardy, commander of the Admiral's flag-ship. Below is Nelson's last command: 'England expects every man will do his duty'. On the W. side is a representation of Nelson receiving the sword of the Spanish commander after the battle of St. Vincent (1797).—Four colossal bronze lions, modelled by *Sir Edwin Landseer* (d. 1871) in 1867, couch upon pedestals running out from the column in the form of a cross. — The monument was erected in 1843 by voluntary contributions at a total cost of about 45,000*l*.

Towards the N. side of the square, which is paved with asphalt, are two fountains. A *Statue of Sir Henry Havelock*, the deliverer of Lucknow (d. 1857), by *Behnes*, stands on the E. (Strand) side of the Nelson Column, and a *Statue of Sir Charles James Napier*, the conqueror of Scinde (d. 1853), by *Adams*, on the other. The N.E. corner of the square is occupied by an *Equestrian Statue of George IV.*, in bronze by *Chantrey*. Between the fountains is a *Statue of General Gordon* (d. 1885), by *Hamo Thornycroft*, erected in 1888.

On the terrace on the N. side of the square rises the *National Gallery* (p. 180), adjoined by the *National Portrait Gallery* (p. 212). Near it, on the E., is the church of **St. Martin in the Fields**,

with a noble Grecian portico, erected in 1721-26 by *Gibbs*, on the site of an earlier church. The tower and spire are 185 ft. high. Nell Gwynne (d. 1687), Farquhar the dramatist (d. 1707), Roubiliac the sculptor (d. 1762), and James Smith (d. 1839), one of the authors of 'Rejected Addresses', were buried in the churchyard.

Adjoining Morley's Hotel, on the E. side of the square, is the building of the *Royal Humane Society*, founded in 1774 for the rescue of drowning persons. This valuable society possesses a model house on the N. bank of the Serpentine in Hyde Park, containing models of the best appliances for saving life, and apparatus for aiding bathers and skaters who may be in danger. It also awards prizes and medals to persons who have saved others from drowning.

Down to 1874 *Northumberland House*, the noble mansion of the Duke of Northumberland, with the lion of the Percies high above the gates, rose on the S.E. side of Trafalgar Square. It was purchased in 1873 by the Metropolitan Board of Works for 497,000*l.*, and was removed to make way for Northumberland Avenue, a broad new street from Charing Cross to the Thames Embankment (comp. p. 146). The *Grand Hotel* (p. 7) occupies part of the site. Two other large hotels, the *Hôtel Métropole* and the *Hôtel Victoria*, have been built on the opposite side of Northumberland Avenue. Next door to the Grand Hotel is the *Constitutional Club*, a handsome building of red and yellow terracotta in the style of the German Renaissance, by Edis, erected in 1886. At the corner of Northumberland Avenue and Whitehall Place, facing the Thames, is the magnificent building of the *National Liberal Club*, by Waterhouse, opened in 1887. One of the most attractive features of this imposing edifice is the spacious flagged terrace overlooking the Embankment Gardens and the river; another is the grand staircase.

On the W. side of Trafalgar Square, between Cockspur Street and Pall Mall East, is the *Union Club* (p. 100), adjoining which is the *Royal College of Physicians*, built by *Smirke* in 1825, and containing a number of portraits and busts of celebrated London physicians.

Charing Cross (Pl. R, 26, and IV; probably so called from the village of *Cherringe* which stood here in the 13th cent.), on the S. side of Trafalgar Square, between the Strand and Whitehall, is the principal point of intersection of the omnibus lines of the West End, and the centre of the 4 and 12 miles circles on the Post Office Directory Map. The *Equestrian Statue of Charles I.*, by *Le Sueur*, which stands here, is remarkable for the vicissitudes it has undergone. It was cast in 1633, but had not yet been erected when the Civil War broke out. It was then sold by the Parliament to a brazier, named John Rivet, for the purpose of being melted down, and this worthy sold pretended fragments of it both to friends and foes of the Stuarts. At the Restoration, however, the statue was produced uninjured, and in 1674 it was erected on the spot where *Eleanor's Cross* (p. 177) had stood down to 1647. In *Hartshorn Lane*, an

adjoining street, Ben Jonson, when a boy, once lived with his mother and her second husband, a bricklayer.

CHARING CROSS ROAD (Pl. R. 27), a great and much needed thoroughfare from Charing Cross to Tottenham Court Road, cuts through a number of low streets and alleys to the N. of St. Martin's Church. At the S. end of this street, to the left, is the new *National Portrait Gallery* (p. 212). and to the right are a new *Savings Bank*, the *St. Martin's Vestry Hall and Public Library*, and the *Garrick Theatre* (p. 64). Farther up are some large blocks of *Industrial Dwellings*, and the *Welsh Presbyterian Chapel* (on the left). The road then expands into *Cambridge Circus*, in which is the handsome façade of the *Palace Music Hall* (p. 65), erected as the Royal English Opera House in 1891. In the section of Charing Cross Road to the N. of the Circus is the church of *St. Mary the Virgin*, Soho, on the site of the first Greek church in London (1677), part of which is still standing (see Greek inscription over the W. door). The church, which was afterwards occupied by a French congregation, contains some old stained glass and a good Crucifixion, in marble, by Miss Grant. Adjoining are schools for 600 children, used by the Board Schools by day and by the Vicar for technical and other classes in the evening. — SHAFTESBURY AVENUE, another wide street opened in 1886, runs from Piccadilly Circus, past the *Lyric* and the *Shaftesbury Theatres* (p. 64), to meet Charing Cross Road at Cambridge Circus, and is prolonged to New Oxford Street opposite Hart Street, Bloomsbury.

14. The National Gallery.

Among the buildings round Trafalgar Square the principal in point of size, although perhaps not in architectural merit, is the **National Gallery** (Pl. R. 26; II), situated on a terrace on the N. side, and erected in 1832-38, at an original cost of 96,000*l.*, on the site of the old King's Mews. The building, designed by *Wilkins*, is in the Grecian style, and has a façade 460 ft. in length. The Gallery was considerably altered and enlarged in 1860; an extensive addition (including the central octagon) was made by Mr. E. M. Barry in 1876; and five other rooms, including a gallery 85 ft. long, were opened in 1887. At the back of the National Gallery is the new *National Portrait Gallery* (p. 212).

The nucleus of the National Gallery, which was formed by Act of Parliament in 1824, consisted solely of the Angerstein collection of 38 pictures. It has, however, been rapidly and greatly extended by means of donations, legacies, and purchases, and is now composed of some 1500 pictures, about 1100 of which are exhibited in the 22 rooms of the Gallery, while the others are lent to provincial collections. Among the most important additions have been the collections presented or bequeathed by Robert Vernon (1847), J. M. W. Turner (1856), and Wynn Ellis (1876); and the Peel collection, bought in 1871. For a long period part of the building was occupied by the Royal Academy of Arts, which, however, was removed

to Burlington House (p. 267) in 1869. The National Collection has since been wholly re-arranged, and is now entirely under one roof. (This is, of course, quite distinct from the national collections at South Kensington.) — In 1895 the National Gallery was visited on the free days by 472,518 persons, being a daily average of 2250, and on the pay-days (Thurs. and Frid.) by 41,415 persons, besides 20,359 students.

From the number of artists represented, the collection in the National Gallery is exceedingly valuable to students of the history of art. The older Italian masters are especially important. The catalogues prepared by *Mr. Wornum* (d. 1877), the late keeper of the Gallery, and re-issued with corrections and additions by Sir F. W. Burton in 1889 (Foreign Schools 1s., abridgment 6d.; British School 6d.), comprise short biographies of the different artists. The 'Pall Mall Gazette Guide to the National Gallery' (6d.; sold outside the doors) contains a descriptive catalogue and a scheme for studying the gallery in a series of twelve 'half-holiday visits'. *Mr. E. T. Cook's* 'Popular Handbook to the National Gallery' (Macmillan & Co., 3rd ed., 1894) includes an interesting collection of notes on the pictures by Mr. Ruskin and others. *Mr. Cosmo Monkhouse's* 'In the National Gallery' (1895) may also be consulted. Each picture is inscribed with the name of the painter, the year of his birth and death, the school to which he belongs, and the subject represented. In a few instances this Handbook differs from the Catalogue in its ascriptions of authorship. The present director is *Mr. E. J. Poynter*, R. A., and the keeper and secretary is *Mr. Charles Eastlake*. — Photographs of the paintings, by Morelli, are sold in the gallery at prices ranging from 1s. to 10s. Others, and perhaps better, may be found at *Deighton's*, 4 Grand Hotel Buildings (on the other side of Trafalgar Square), at *Hanfstaengel's*, 26 Pall Mall East, and at the *Autotype Fine Art Gallery*, 74 New Oxford Street.

Admission to the Gallery, see p. 104. Thursday and Friday are students' days and should be avoided by the ordinary visitor, as the crowds of easels preclude a satisfactory view of the pictures. The Gallery is closed for cleaning on the Thursday, Friday, and Saturday before Easter Sunday. Sticks and umbrellas are left at the entrance (no charge).

The pictures are arranged in schools, with as close adherence as possible to a chronological order. The main staircase facing us as we enter ascends to Room I., in which begins the series of Italian works. The staircase to the left leads to the Modern British Schools; that on the right to the Older British and the French Schools.

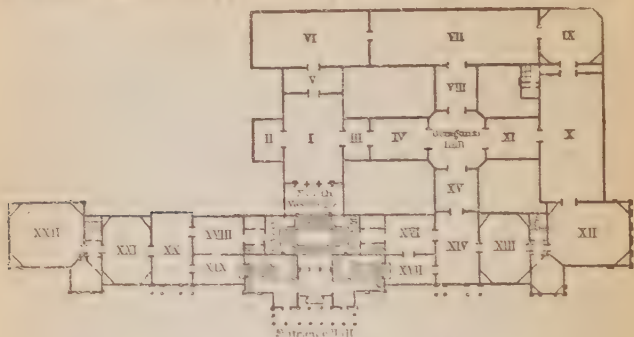
The **Hall** contains a marble statue of Sir David Wilkie (d. 1841), with his palette let into the pedestal, by *Joseph*, and busts of the painters W. Mulready (d. 1863) and Th. Stothard (d. 1834), by *Weekes*. On the walls are two large landscapes with cattle by *James Ward*, the Battle of the Borodino by *Jones*, a forest-scene by *Salvator Rosa*, and a cast of a bust of Mantegna by *Sperandio*.

To the left is a staircase descending to a room containing *Watercolour Drawings* from paintings by early Italian and other masters, published and lent by the Arundel Society (soon to be removed). Other rooms contain copies of paintings by *Velazquez* at Madrid and by *Rembrandt* at St. Petersburg.

To the right is a flight of steps (with a bronze bust of Napoleon at the top) descending to the collection of *Turner's Water-Colours* (catalogue by Ruskin, 1s.), now occupying four rooms.

The VESTIBULE OF THE MAIN STAIRCASE is roofed by a glass dome and embellished with marble columns and panelling, of green 'cipollino', 'giallo antico', 'pavonazzetto', etc. Here are hung

several large paintings of the BRITISH SCHOOL. To the left (W.): 1372. *John J. Halls*, Admiral Sir George Cockburn; 789. *Thomas Gainsborough* (one of the most eminent of English portrait-painters; d. 1788), Family group; *Sir Henry Raeburn* (Scottish School; d.



1823), 1435. Portrait of Lieut. Col. McMurdo, 1146. Portrait of a lady; 1228. *Fuseli* (d. 1825), *Titania and Bottom*; 1102. *Longhi*, *Andrea Tron*, Procurator of St. Mark's, Venice (placed here temporarily). To the right (E.): *1449. *Champaigne*, Card. Richelieu, evidently after the central head of No. 798 (p. 206; here temporarily); *143. *Reynolds*, Equestrian portrait of Lord Ligonier; 681. *Reynolds*, Capt. Orme; 684. *Gainsborough*, Dr. Schomberg; 144. *Sir Thomas Lawrence* (d. 1830), Benjamin West, the painter; 677. *Sir Martin Shee* (d. 1850), Portrait of the actor Lewis as the Marquis in the 'Midnight Hour'. — The North Vestibule (see Plan), in the centre of which is an antique head of the Dying Alexander, in porphyry, is now devoted mainly to the works of the EARLY TUSCAN SCHOOL, chiefly of historical interest. To the right: 579. *School of Taddeo Gaddi* (d. 1366; chief scholar of Giotto), Baptism of Christ; *School of Giotto* (d. 1336), 568. Coronation of the Virgin, 276. Two Apostles; 564. *Margaritone* (Arezzo; 1215-93), Virgin and Child; 1147. *Ambrogio Lorenzetti* (first half of the 14th cent.), Heads of nuns (fragment of a fresco). To the left: 569. *Andrea Orcagna* (d. 1376), Coronation of the Virgin, with saints (large altar-piece from the church of San Pietro Maggiore in Florence; school-piece); *Spinello Aretino* (Tuscan School; d. 1410), 1468. Crucifixion, 1216-1216 B. Fragments of frescoes. Also, eleven interesting Greek portraits of the 2nd and 3rd cent. from mummies found in the Fayûm. [A mummy with a portrait of this kind may be seen at the British Museum; p. 303.]

Room I, lighted from above, is devoted to the TUSCAN SCHOOLS (15-16th cent.). — To the left: 246. *Girolamo del Pacchia* (d. after 1535), Madonna and Child; 218. *Baldassare Peruzzi* (Siena; d. 1567),

Adoration of the Magi (said to give portraits of Titian, Michael Angelo, and Raphael); 1124. *Filippino Lippi* (pupil of Botticelli; d. 1504), Adoration of the Magi (school-piece); 1301. *Tuscan School*, Savonarola (on the back, his martyrdom); 645. *Albertinelli* (d. 1515), Virgin and Child; 704. *Angelo di Cosimo*, called *Bronzino* (1502-72), Cosimo I., Duke of Tuscany; 1143. *Ridolfo Ghirlandajo* (son of the more famous Domenico Ghirlandajo; 1483-1561), Christ on the way to Golgotha.

*1034. *Sandro Filipepi*, called *Botticelli* (1447-1510), The Nativity; to the left the Magi, to the right the Shepherds, in front shepherds embraced by angels.

The subject is conceived in a manner highly mystical and symbolical. At the top of the picture is a Greek inscription to the following effect: 'This picture I, Alessandro, painted at the end of the year 1500, in the (troubles) of Italy in the half-time after the time during the fulfilment of the eleventh of St. John in the second woe of the Apocalypse, in the loosing of the devil for three years and a half. Afterwards he shall be chained and we shall see him trodden down as in this picture'.

248. *Fra Filippo Lippi* (d. 1496), Vision of St. Bernard; *592. Ascribed to *Filippino Lippi*, Adoration of the Magi, in the manner of *Botticelli*; 809. In the manner of *Michael Angelo*, Madonna and Child, with John the Baptist and angels (unfinished); 727. *Pesellino* (d. 1457), Trinità; 790. *Michael Angelo Buonarroti* (1475-1564), Entombment (unfinished and youthful work; in tempera, on wood).

*296. *School of Verrocchio*, Virgin adoring the Infant Christ, with angels.

This painting is executed with great carefulness, but the conception of the forms and proportions is hardly worthy of a master of the first rank, such as Verrocchio, to whom some critics assign the work.

781. *Tuscan School*, Tobias and the Angel; 1194. *Marcello Venusti* (follower of Michael Angelo; d. ca. 1570), Jesus expelling the money-changers from the Temple; 8. After *Michael Angelo*, A dream of human life. — *292. *Ant. Pollajuolo* (d. 1498), Martyrdom of St. Sebastian.

This picture was painted in 1475 for the altar of the Pucci chapel, in the church of San Sebastiano de' Servi at Florence, and according to Vasari is the artist's masterpiece. The head of the saint, which is of great beauty, is the portrait of a Capponi.

1150. Ascribed to *Jacopo Pontormo* (1494-1557), Portrait of a man; *593. *Lorenzo di Credi* (Florence, pupil of Verrocchio at the same time as Leonardo da Vinci; d. 1537), Madonna and Child; 21. *Cristofano Allori* (1577-1621), Portrait; 648. *Lorenzo di Credi* (1459-1537), Virgin adoring the Infant (in his best style); *293. *Filippino Lippi*, Madonna and Child, with SS. Jerome and Dominic, an altar-piece with predella (rich landscape); 1323. *Bronzino*, Piero de' Medici. 1131. *Pontormo*, Joseph and his Brethren; according to Vasari, the boy seated on the steps, with a basket, is a portrait of Bronzino. 650. *Bronzino*, Portrait.

*1093. Ascribed to *Leonardo da Vinci* (1452-1519), Madonna and Child, with John the Baptist and an angel, resembling 'La

Vierge aux Rochers' in the Louvre, bought from the Earl of Suffolk in 1881 for 9000*l*.

1417. *A. del Sarto* (the greatest master of the school; 1486-1531), Holy Family (school-piece): 649. Ascribed to *Pontormo*. Portrait of a boy, in the style of *Bronzino* (probably a youthful work of the latter); 1048. *Italian School* (here temporarily). Portrait of a Cardinal: 589. *Fra Fil. Lippi*. Virgin and Child: *690. *Andrea del Sarto*, Portrait, a masterpiece of chiaroscuro: *1282. *Jacopo Chimenti da Empoli* (1554-1640). San Zenobio restoring a dead child to life: 698. *Piero di Cosimo* (pupil of Cosimo Rosselli and teacher of A. del Sarto; d. ca. 1521). Death of Procris, in a beautiful landscape. — 651. *Bronzino*, Venus, Cupid, Folly, and Time, an allegory.

'Bronzino painted a picture of remarkable beauty, which was sent into France to King Francis. In this picture was portrayed a naked Venus together with Cupid, who was kissing her. On the one side were Pleasure and Mirth, with other Powers of Love, and on the other Deceit, Jealousy, and other Passions of Love.' — *Vasari*.

670. *Bronzino*, Knight of St. Stephen: *Sandro Botticelli*, *915. Mars and Venus. 782. Madonna and Child (in tempera, on wood); 1035. *Franciabigio* (d. 1524). A Knight of Malta.

On a SCREEN: 1033. *Filippino Lippi* (more probably Botticelli; comp. No. 592, p. 183). Adoration of the Magi (in a circular frame).

Room II. SIENESE AND OTHER TUSCAN MASTERS. To the left: 1461. *Matteo di Giovanni* (d. 1495). St. Sebastian; 1406. *Fra Angelico da Fiesole* (d. 1455), Annunciation (school-piece); 591. *Benozzo Gozzoli* (pupil of Fra Angelico; 1420-98), Rape of Helen (school-piece); 573-575 and (farther on) 576-578. *Orcagna*, Small pictures belonging to the large altar-piece, No. 569 (p. 182); *666. *Fra Filippo Lippi*. Annunciation, painted like No. 667 for Cosimo de' Medici and marked with his crest: 1215. *Domenico Veneziano* (d. 1461). Madonna and Child; 667. *Fra Filippo Lippi*. John the Baptist and six other saints, seated on a marble bench (painted for Cosimo de' Medici; 1389-1464); 227. *Cosimo Rosselli* (d. 1507; school-piece). Various saints (names on the original frame); 766, 767. *Dom. Veneziano*, Saints (in fresco). — 283. *Benozzo Gozzoli*, Virgin and Child enthroned, with saints.

'The original contract for this picture, dated 23d Oct., 1461, is still preserved. The figure of the Virgin is in this contract specially directed to be made similar in mode, form, and ornaments to the Virgin Enthroned, in the picture over the high-altar of San Marco, Florence, by Fra Giovanni (Angelico) da Fiesole, and now in the Academy there'. — *Catalogue*.

*663. *Fra Angelico*, Christ with the banner of the Resurrection, surrounded by a crowd of saints, martyrs, and Dominicans, 'so beautiful', says Vasari, 'that they appear to be truly beings of Paradise'; 567. *Segna di Buonventura* (Sienese school; ca. 1340), Christ on the Cross; 586. Ascribed to *Fra Filippo Lippi*, Madonna enthroned; 1199. *Florentine School of the 15th cent.*, Madonna and Child, with John the Baptist and an angel. — *566. *Duccio di Buoninsegna*

(founder of the school of Siena; d. about 1339), Madonna and Child.

'A genuine picture, which illustrates how well the master could vivify Byzantine forms with tender feeling'.

1155. *Matteo di Giovanni da Siena* (d. 1495), Assumption, the Virgin throwing down her girdle as a proof to the incredulous St. Thomas; 1331. *Bernardino Funghi* (d. 1516), Virgin and Child surrounded by cherubim; 909. *Benvenuto da Siena* (c. 1520), Madonna and Child; 927. *Filippino Lippi*, Angel adoring; 582. *Fra Angelico* (school-piece), The Magi.

Room III. TUSCAN SCHOOLS. To the left: *School of Taddeo Gaddi*, 215, 216. Saints; 594. *Emmanuel* (Greek priest; Byzantine School), SS. Cosmas and Damian (one of the earliest pictures in the Gallery in point of artistic development); 1196. *Tuscan School*, Amor and Castitas; 916. *Botticelli* (school-piece), Venus and Cupid; *583. *Paolo Uccello* (d. 1479), Cavalry engagement at S. Egidio (1416), one of the earliest Florentine representations of a secular subject; 1230. *Domenico del Ghirlandajo* (1449-94), Portrait of a lady; 701. *Justus of Padua* (School of Giotto; d. 1400), Coronation of the Virgin, dated 1367 (a small triptych, of cheerful, soft, and well-blended colouring); 598. *Filippino Lippi* (?), St. Francis in glory; 565. *Giov. Cimabue* (1240-1302), Madonna and Child enthroned ('the early efforts of Cimabue and Giotto are the burning messages of prophecy, delivered by the stammering lips of infants' — Ruskin); 226. *School of Botticelli*, Madonna and Child, with John the Baptist and angels, with a rose-hedge in the background (fine circular frame); 1412. *Filippino Lippi*, Virgin and Child, with the young John the Baptist; 895. *Piero di Cosimo*, Portrait of a warrior in armour; 275. *Botticelli*, Virgin and Child (a circular picture in a fine old frame); 1299. *Dom. Ghirlandajo* (?), Portrait of a youth (school-piece, much restored); 928. Ascribed to *Antonio Pollajuolo*, Apollo and Daphne. — 1126. *Botticelli*, Assumption of the Virgin.

In the centre of the upper part of the picture is the Virgin, kneeling before the Saviour, while around are cycles or tiers of angels, apostles, saints, and seraphim. Below are the apostles gathered round the tomb of the Virgin, with portraits of the Palmieri, the donors of the altar-piece. The picture was probably executed by a pupil from a cartoon by Botticelli. In the background are Florence and Fiesole, with the Villa Palmieri.

580. *Jacopo Landini di Casentino* (d. ca. 1390), St. John the Evangelist lifted up into Heaven.

Those who wish to continue their survey of the Italian schools should omit Room IV for the present and pass on to Room V (p. 187).

Room IV. EARLY FLEMISH AND GERMAN SCHOOLS. The names of the artists are in many cases doubtful.

To the left: *1432. *Gheerardt David* (early Flemish painter of Bruges; d. 1523), Mystic Marriage of St. Catharine, with the kneeling donor to the left; 720. *J. van Schoreel* or *Scorel* (? d. 1562), Rest on the Flight into Egypt; 1433. *Flemish School* (15th cent.),

Portrait of a lady: 251 and (farther on) 250. *Meister von Werden*, Saints; 774. *Flemish School* (15th cent.), Virgin and Child enthroned; 255 and (farther on) 254. *Meister von Liesborn* (ca. 1465), Saints; *658. *Early German School* (formerly ascribed to Martin Schongauer), Death of the Virgin; 706. Master of the *Luxemburg Passion* (Cologne: 15th cent.), Presentation in the Temple; *1045. *Gheerardt David*, Wing of an altar-piece, representing Canon Bernardino di Salviatis, a Florentine merchant in Flanders, with SS. Martin, Donatian, and Bernardino of Siena, a masterpiece: 719. *Henrik met de Bles* ('Henry with the forelock': Flemish painter of the 16th cent.), Mary Magdalen: 711. Ascribed to *Roger van der Weyden* (d. 1464), Mater Dolorosa. *686. *Hans Memling* or *Memline* (early Flemish master of Bruges; d. ca. 1495), Virgin and Child enthroned.

This is the only authentic work of this master in the gallery, and is marked by his peculiar tenderness of conception and vividness of tints.

*1314. *Hans Holbein the Younger* (son and pupil of H. Holbein the Elder; worked much in London: 1497-1543), The Ambassadors.

The picture, along with Nos. 1315 (p. 207) and 1316 (p. 190), was purchased from Lord Radnor in 1890 for 55,000*l.* The so-called 'Ambassadors', the only example of Holbein in the Gallery, was long thought to represent Sir Thomas Wyatt (on the left) and Leland, the antiquary (on the right); but it is believed that the figure on the left is Jean de Dinteville, French ambassador in London in 1533, and that the other is George de Selve, Bishop Elect of Liseux. The curious object in the foreground is the distorted projection of a skull, as will be seen when viewed diagonally from the right.

712. *Roger van der Weyden*, Ecce Homo; 747. Attributed to *Memling*, St. John the Baptist and St. Lawrence, 'very minutely and delicately worked'; 1088. *German School* (16th cent.), Crucifixion; *Flemish School*, 783. Exhumation of St. Hubert, 1078. Deposition from the Cross, 1079. Adoration of the Magi; 715. *Joachim Patinir* (d. ca. 1524), Crucifixion; 718. *Henrik met de Bles*, Mt. Calvary; 1086. *Early Flemish School*, Christ appearing to the Virgin, after his Resurrection; 253. Attributed to the *Meister von Werden*, Mass of St. Hubert; 655. *Bernard van Orley* (d. 1542), Reading Magdalen; 264. *Flemish School*, Count of Hainault with his patron-saint.

*186. *Jan van Eyck* (d. 1440; founder of the early Flemish School), Portraits of Giovanni Arnolfini and Jeanne de Chenany, his wife.

'In no single instance has John van Eyck expressed with more perfection, by the aid of colour, the sense of depth and atmosphere; he nowhere blended colours more carefully, nowhere produced more transparent shadows. . . . The finish of the parts is marvellous, and the preservation of the picture perfect'. — *Croze and Caralcaselle*, 'Early Flemish Painters'.

Without a prolonged examination of this picture, it is impossible to form an idea of the art with which it has been executed. One feels tempted to think that in this little panel Van Eyck has set himself to accumulate all manner of difficulties, or rather of impossibilities, for the mere pleasure of overcoming them. The perspective, both lineal and aerial, is so ably treated, and the truthfulness of colouring is so great, that all the details, even those reflected in the mirror, seem perspicuous and easy; and instead of the fatigue which the examination of so laborious

and complicated a work might well occasion, we feel nothing save pleasure and admiration'. — *Reiset*, 'Gazette des Beaux Arts', 1878 (p. 7).

The signature on this picture is 'Johannes de Eyck fuit hic' ('Jan van Eyck was here'). The inscription on No. 222 (see below) is equally modest: 'Als ich kan' ('As I can').

*656. *Jan Mabuse* (*Jan Gossaert*; early Flemish portrait and historical painter; d. 1532), Portrait, drawing and colouring alike admirable; *Flemish School*, 653. Portraits, 1419. Legend of St. Giles; *944. *Marinus de Zeeuw* or *Van Romerswale* (d. ca. 1570; a follower of Q. Matsys), Two bankers or usurers in their office, one inserting items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction; 945. *Patinir*, Nun; 687. *William of Cologne* (early Cologne painter; 14th cent.), St. Veronica with her napkin; 654. *School of Roger van der Weyden*, Mary Magdalen; 295, 296. *Quintin Matsys* (d. 1531), *Salvator Mundi* and Virgin Mary, replicas of two pictures at Antwerp; 657. *Jac. Cornelissen* (Amsterdam; d. ca. 1560), Dutch lady and gentleman, with their patron-saints, Peter and Paul; 1049. *Westphalian School* (?), Crucifixion; 947. *Flemish School*, Portrait; 291. *Lucas Cranach* (German school; 1472-1553), Young lady; *Patinir*, 1084. Flight into Egypt, 1082. Visitation; 195. *German School*. Medical professor; *Hans Baldung Grien* (German school; d. 1545), 1427. Pietà, 245. Senator (with the monogram of Albrecht Dürer, probably forged).

On SCREENS: 262. Attributed to the *Meister von Liesborn*, Crucifixion; 716. *Patinir*, St. Christopher bearing the Infant Christ. — *222. *Jan van Eyck*, Portrait of a man.

'This is a panel in which minute finish is combined with delicate modelling and strong relief, and a brown depth of colour'. — *C. & C.*

696. *Flemish School*, Marco Barbarigo; 664. *Roger van der Weyden*, Deposition in the Tomb.

*290. *Jan van Eyck*, Portrait of a man, dated 1432.

'The drawing is careful, the painting blended to a fault'. — *C. & C.*

1085. *German School* (Lower Rhine), Virgin and Child (triptych); 710. *Hugo van der Goes* (?), Monk, 'a vivid and truthful portrait'; 1063, 1036, *943. *Flemish School*, Portraits; 946. *Mabuse*, Portrait; 1042. *Catharine van Hemessen* (portrait-painter at the Spanish court 16th cent.), Portrait of a man with fair hair.

Room V. SCHOOLS OF FERRARA AND BOLOGNA. To the left: *Cosimo Tura* (Ferrara; 1420-98), 773. St. Jerome in the wilderness, 772. Madonna and Child, with angels; 597. *Fr. Cossa* (end of 15th cent.), St. Hyacinth; 82. *Mazzolino da Ferrara* (1480-1528), Holy Family. — *1119. *Ercole di Giulio Grandi* (Ferrara; d. 1531), Madonna enthroned, with John the Baptist and St. William; the throne is adorned with sculptural panels (a masterpiece). — *Benvenuto Tisio*, surnamed *Garofalo* (d. 1559), *81. Vision of St. Augustine; 170. Holy Family; *671. Madonna and Child enthroned, surrounded by SS. William, Clara, Francis, and Anthony (altarpieces, destitute of the charm of colouring seen in his smaller works). — 590. *Marco Zoppo* (Bologna; d. after 1498), Dead Christ,

with John the Baptist and Joseph of Arimathea: 1127. *Ercole di Roberto Grandi* (d. before 1513), Last Supper; 638. *Francesco Francia* (*Raiholini*, early school of Bologna, also a goldsmith: d. 1517), Madonna and Child, with saints; *629. *Lorenzo Costa* (teacher of Francia; d. 1535), Madonna enthroned, dated 1505; *Francia*, *179. Virgin enthroned and St. Anne, *180. Pietà (the lunette of No. 179; these are the finest specimens of the school in the collection); 770. *Giovanni Oriolo* (Ferrara; d. after 1461), Leonello d'Este, Marquis of Ferrara (d. 1450); 169. *Mazzolino* (Ferrara; d. 1530), Holy Family; 752. *Dalmasio* (end of the 14th cent.), Madonna and Child; 641. *Mazzolino*, The Woman taken in adultery; 669. *Ortolano* (Ferrara; d. ca. 1525), SS. Sebastian, Rochus, and Demetrius; 1234. *Dosso Dossi* (?), Allegorical group; 1217. *Ercole di Roberto Grandi*, Israelites gathering manna.

Room VI. UMBRIAN SCHOOL. To the left: 1107. *Niccolò da Foligno* (*Alunno*; end of the 15th cent.), The Passion, a triptych; *Melozzo da Forlì* (d. 1494), 756. Music, 755. Rhetoric (similar representations at Berlin); 249. *Lorenzo da San Severino* (second half of the 15th cent.), Marriage of St. Catharine; 1456. *Italian School* (15th cent.), Virgin and Child with angels; 1103. *Fiorenzo di Lorenzo* (end of 15th cent.), Madonna and saints (lucid colouring); 910. Ascribed to *Signorelli* (more probably by *Genga da Urbino*), Triumph of Chastity, a fresco; 1441. *Pietro Vannucci* (called Perugino, the master of Raphael; 1446-1523), Adoration of the Shepherds (a large fresco); 911. *Bernardino Pinturicchio* (d. 1513), Return of Ulysses; 1104. *Giannicolo Manni* (a pupil of Perugino; d. 1544), Annunciation; 1032. *Lo Spagna* (*Giovanni di Pietro*; a Spanish pupil of Perugino; d. after 1530), Agony in the Garden; 1051. *Umbrian School*, Our Lord, St. Thomas, and St. Anthony of Padua, the donor kneeling to the right. *Perugino*, 181. Madonna and Child; *288. Madonna adoring the Infant, with the archangel Michael on the left and Raphael with Tobias on the right (a masterpiece). 1304. *Umbrian School* (16th cent.), Marcus Curtius (?); 703. *Pinturicchio*, Madonna and Child; 702. *Umbrian School*, Madonna and Child; 1431. *Perugino*, Baptism of our Lord; 691. Ascribed to *Lo Spagna*, Ecce Homo; 693. *Pinturicchio*, St. Catharine of Alexandria.

*744. *Raphael* (*Sanzio*; 1483-1520), Madonna, Infant Christ, and St. John (the 'Aldobrandini' or 'Garvagh Madonna').

'The whole has a delicate, harmonious effect. The flesh, which is yellowish in the lights, and lightish brown in the shadows, agrees extremely well with the pale broken rose-colour of the under garment, and the delicate bluish grey of the upper garment of the Virgin. In the seams and glories gold is used, though very delicately. The execution is particularly careful, and it is in an excellent state of preservation'. — *Waagen*, 'Treasures of Art in Great Britain'.

This work belongs to Raphael's later period, and some authorities believe he painted it with the aid of his pupils.

*168. *Raphael*, St. Catharine of Alexandria, painted in the master's Florentine period.

'In form and feeling no picture of the master approaches nearer to it than the Entombment in the Borghese Palace, which is inscribed 1507.'—*W.*

*213. *Raphael*, Vision of a knight (a youthful work, as fine in its execution as it is tender in its conception).

This little gem reveals the influence of Raphael's early master Timoteo Viti, without a trace of the later manner learned from Perugino. The original *Cartoon hangs beneath.

Two allegorical female figures, representing respectively the noble ambitions and the joys of life, appear to a young knight lying asleep beneath a laurel, and offer him his choice of glory or pleasure'. — *Passavant*.

*1171. *Raphael*, Madonna degli Ansdei, bought from the Duke of Marlborough in 1884 for 70,000*l.*, the largest sum ever given for a picture.

This Holy Family was painted by Raphael in 1506 for the chapel of the Ansdei family in the Servite church at Perugia. In 1764 it was purchased by Lord Robert Spencer, brother of the third Duke of Marlborough. The two figures flanking the Virgin are those of John the Baptist and St. Nicholas of Bari, the latter represented in his episcopal robes. The small round loaves at his feet refer to his rescue of the town of Myra from famine. In the background is a view of the Tuscan hills. From the canopy hangs a rosary. — This great work, the most important example of Raphael in the country, was executed under the influence of Perugino and is in admirable preservation.

751. *Giovanni Santi* (Umbrian painter and poet, Raphael's father; d. 1494), Madonna; 27. *Raphael*, Pope Julius II. (an old copy of the original in Florence); 596. *Palmezzano* (pupil of Mezzo; d. after 1537), Entombment; 929. After *Raphael*, Madonna and Child, old copy of the Bridgewater Madonna; *Signorelli* (d. 1523), *1128. Circumcision, a dramatic composition (the figure of the child has been altered by repainting); 1133. Adoration of the Holy Child (school-piece?); 1220. *L'Ingegno* (*Andrea di Luigi*; ca. 1484), Madonna and Child; 769. *Fra Carnovale* (ca. 1480), St. Michael and the serpent; 1092. *Zaganelli* (*Bernardino da Cotignola*; ca. 1505-27), Martyrdom of St. Stephen; 908. *Piero della Francesca* (ca. 1460), Nativity (injured); 913, 912. *Pinturicchio* (Umbrian school-pieces), Illustrations of the story of Griselda (the last in Boccaccio's Decameron); 1219. *Francesco Ubertini*, surnamed *Bacchiacca* (Florence; d. 1557), History of Joseph; 646. *Unknown Master* (15th cent.), St. Catharine; 758. Ascribed to *P. della Francesca* (?), Portrait of a lady; 665. *Piero della Francesca*, Baptism of Christ; 647. *Unknown Master* (15th cent.), St. Ursula; 585. *Piero della Francesca*, Portrait; 914. *Pinturicchio* (Umbrian school-piece), Illustration of the story of Griselda (comp. Nos. 913, 912, above); 1430. *Domenico Beccafumi* (1486-1551), Esther before Ahasuerus; 1218. *Francesco Ubertini*, History of Joseph (comp. No. 1219, above); 282. *Lo Spagna* (?more probably by *Bertucci of Faenza*, a contemporary belonging to the Eclectic School), Madonna and Child enthroned.

On a SCREEN: *1075. *Perugino*, Virgin and Child, with SS. Jerome and Francis.

Room VII. VENETIAN AND BRESCIAN SCHOOLS. To the left: *735. *P. Morando* (*Cavazzola*; the most important master in Verona

before Paolo Veronese; d. 1522), St. Rochus with the angel, an excellent specimen of his work; *625. *Moretto* (*Alessandro Bonvicino*, the greatest painter of Brescia; d. about 1560), Madonna and Child, with saints; *748. *Girolamo dai Libri* (Verona; d. 1556), Madonna and Child, with St. Anne, clear in colour and harmonious in tone, heralding the style of Paolo Veronese; 1203. *Cariani* (*Giovanni de' Busi*; ca. 1508-41), Madonna and Child with saints; *Giambattista Moroni* (portrait-painter at Bergamo, pupil of Moretto; d. 1578), 1023. Portrait of a lady, *1316. Portrait of an Italian nobleman; 287. *Bart. Veneziano* (rare Venetian master, first half of the 16th cent.), Portrait, painted in 1530 (rich in colour); 595. *Venetian School*, Portrait; 26. *Paolo Veronese* (d. 1588), Consecration of St. Nicholas; 1041. *Paolo Veronese* (?), St. Helena; 34. *Titian* (*Tiziano Vecellio*; 1477-1576), Venus and Adonis (an early copy of the original in Madrid); *1022. *Moroni*, Nobleman; 224. *Titian*, The Tribute Money (school-piece). — *4. *Titian*, Holy Family, with adoring shepherd.

This brilliantly coloured picture is an early work of the master and is painted in the manner afterwards adopted by his pupil Palma Vecchio.

*1. *Sebastian del Piombo* (of Venice, follower of Michael Angelo; d. 1547), Raising of Lazarus.

The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to Scripture. The grave-clothes, by which his face is thrown into deep shade, vividly excite the idea of the night of the grave, which but just before enveloped him; the eye looking eagerly from beneath this shade upon Christ his Redeemer, shows us, on the other hand, in the most striking contrast, the new life in its most intellectual organ. This is also expressed in the whole figure, which is actively striving to relieve itself from the bonds in which it was fast bound'. — *W.*

The picture was painted in 1517-19 in competition with Raphael's Transfiguration. The figure of Lazarus is quite in the spirit of Michael Angelo.

20. *Sebastian del Piombo*, Portraits of the painter with his seal ('piombo') of office in his hand, and Cardinal Ippolito de' Medici, painted after 1531; *635. *Titian*, Madonna and Child, with SS. John the Baptist and Catharine (the latter probably the portrait of an aristocratic lady); 1025. *Moretto*, Portrait of an Italian nobleman (1526); 32. *School of Titian*, Rape of Ganymede. — *35. *Titian*, Bacchus and Ariadne, painted in 1523 for Alphonso, Duke of Ferrara.

'This is one of the pictures which once seen can never be forgotten Rich harmony of drapery tints and soft modelling, depth of shade and warm flesh all combine to produce a highly coloured glow; yet in the midst of this glow the form of Ariadne seems incomparably fair. Nature was never reproduced more kindly or with greater exuberance than it is in every part of this picture. What splendour in the contrasts of colour, what wealth and diversity of scale in air and vegetation; how infinite is the space — how varied yet mellow the gradations of light and shade!' — *C. & C.*

*16. *Tintoretto* (*Jacopo Robusti*, Venice; d. 1594), St. George and the Dragon (an early work); 816. *Cima da Conegliano* (Venice, contemporary of Bellini; d. 1508), Christ appearing to St. Thomas; 1309. *Bernardino Licinio* (Venice; flor. 1524-44), Portrait of a young man; *697. *Moroni*, Portrait of a tailor ('Tagliapanni'), a

masterpiece praised by contemporary poets; 1377. *Giovanni Girolamo Savoldo* (Brescia, about 1480-1548), Adoration of the Shepherds; 234. *Catena* (Treviso, d. 1531 at Venice; a follower of Giov. Bellini), Warrior adoring the Infant Christ; 1214. *Michele da Verona* (d. after 1523), Coriolanus meeting Volumnia and Veturia. 1455. *Giovanni Bellini*, often shortened into *Giambellino* (1430-1516; the greatest Venetian painter of the 15th cent., described by Mr. Ruskin as 'the mighty Venetian master who alone of all the painters of Italy united purity of religious aim with perfection of artistical power'), Circumcision. 24. *Sebastian del Piombo*, Portrait of a lady as St. Agatha; 277. *Jacopo Bassano* (Venetian painter of the late Renaissance; d. 1597), Good Samaritan; 930. *School of Giorgione*, Garden of Love; *1450. *Sebastian del Piombo*, Holy Family; 1031. *Giov. Gir. Savoldo*, Mary Magdalen at the Sepulchre.

*270. *Titian*, Christ and Mary Magdalen after the Resurrection ('*Noli me tangere*').

A youthful work of the master. The slenderness of the figures, which are conceived in a dignified but somewhat mundane spirit, and the style of the landscape reveal the influence of Giorgione.

1213. *Gentile Bellini* (d. 1507), Portrait of a mathematician; 636. *Palma Vecchio* (d. 1528; pupil of Titian), Portrait of Ariosto; 623. *Girolamo da Treviso* (a follower of Raphael; d. 1544), Madonna and Child (mentioned by Vasari as the painter's masterpiece); 280. *Giovanni Bellini*, Madonna of the Pomegranate.

*300. *Cima da Conegliano*, Madonna and Child; 1105. *Lorenzo Lotto*, The apostolic prothonotary Juliano; *777. *Paolo Morando*, Madonna and Child, with John the Baptist and an angel, a masterpiece of this 'Raphael of Verona'; 1123. *Venetian School* (16th cent.), Venus and Adonis; 750. *Vittore Carpaccio* (Venice, contemporary of Giov. Bellini; d. after 1522), Madonna and Child, with the Doge Giovanni Mocenigo in adoration; 699. *Lotto*, Portraits of Agostino and Niccolò della Torre (1515); 742. *Moroni*, Lawyer; 1202. *Bonifacio Veronese* (d. 1540), Madonna and Child, with saints; *268. *Paolo Veronese*, Adoration of the Magi, painted in 1573 for the church of St. Sylvester at Venice. *Giovanni Bellini*, *726. Christ in Gethsemane, an early work revealing the influence of Mantegna, who has treated the same subject (No. 1417, p. 193); 812. Death of St. Peter Martyr (a late work). 694. *Catena*, St. Jerome in his study; 1130. Ascribed to *Tintoretto*, Christ washing the feet of his disciples; *299. *Moretto*, Count Sciarra Martinengo Cesaresco; 637. *Paris Bordone* (Treviso; celebrated for his female portraits; d. 1571), Daphnis and Chloe; *1047. *Lotto*, Family group; 674. *Paris Bordone*, A lady of Genoa.

*294. *Paolo Veronese*, Family of Darius at the feet of Alexander the Great, bought for 13,650*l.*

'In excellent condition; perhaps the only existing criterion by which to estimate the genuine original colouring of Paul Veronese. It is remarkable how entirely the genius of the painter precludes criticism on

the quaintness of the treatment. Both the incident and the personages are, as in a Spanish play, romantically travestied'. — *Ruskin* (MS. notes).

Mr. Ruskin calls this picture 'the most precious Paul Veronese in the world' . . . 'The possession of the Pisani Veronese will happily enable the English public and the English artist to convince themselves how sincerity and simplicity in statements of fact, power of draughtmanship, and joy in colour, were associated in a perfect balance in the great workmen in Venice'.

1024. *Moroni*, Italian ecclesiastic; 3. *School of Titian*, Concert.

1313. *Tintoretto*, Origin of the Milky Way (ceiling-decoration).

Jupiter, descending through the air, bears the infant Hercules towards Juno, while the milk escaping from the breasts of the goddess resolves itself into the constellation known as the Via Lactea or Milky Way.

173. *Bassano*, Portrait of a nobleman; *297. *Il Romanino* (*Girolamo Romani*, Brescia, a rival of Moretto; d. 1560), Nativity (an altar-piece in five compartments).

On SCREENS: 1298. *Venetian School*, Landscape (in a fine old frame); 634. *Cima da Conegliano*, Madonna and Child; *Giovanni Bellini*, *1440. St. Dominic, 1233. Blood of the Redeemer (an early, symbolical work, recalling the fancies of mediæval mysticism); 631. *Francesco Bissolo* (d. about 1530), Portrait of a woman; 695. *Andrea Previtali* (d. 1528), Monk adoring the Holy Child; 736. *Bonsignori* (Verona; d. 1519), Portrait of a senator, dated 1487; 1418. *Antonello da Messina* (said to have imported painting in oil from Flanders into Italy; d. after 1493), St. Jerome. — 673. *Ant. da Messina*, Salvator Mundi, 1465.

'The earliest of his pictures which we now possess. It is a solemn but not an elevated mask: half Flemish, half Italian'. — *C. & C.*

Antonello da Messina, 1166. Crucifixion (in a mountainous landscape), 1141. Portrait of a young man (painted in 1474); 1409. *Cordelle Agii* (*Andrea Cordegliaghi*; pupil of Giov. Bellini), Marriage of St. Catharine; 808. *Giovanni or Gentile Bellini*, St. Peter Martyr (with very delicate gradations in the flesh tones).

*189. *Giov. Bellini*, The Doge Leonardo Loredano.

This masterly portrait is remarkable alike for its drawing, its colouring, and its expression of character. Loredano, who held office from 1501 to 1521, was one of the most powerful of the Venetian Doges. His face is that of a born ruler — 'fearless, faithful, patient, impenetrable, implacable — every word a fate' (*Ruskin*).

Marco Basaiti (Venetian School; ca. 1520), 599. Madonna and Child; *281. St. Jerome reading.

*269. After *Giorgione* (*Giorgio Barbarelli*, a fellow-pupil of Titian under Giov. Bellini; d. 1511), Knight in armour.

A slightly altered and admirable repetition of the knight in Giorgione's altar-piece at Castelfranco. Mr. Ruskin speaks of the original altar-piece at Castelfranco as one of the two best pictures in the world.

1160. *Venetian School of the 15th cent.*, Adoration of the Magi; 1310. *School of Bellini*, Ecce Homo; 1120. *Cima da Conegliano*, St. Jerome in the wilderness (on panel).

Room VIII. PADUAN AND EARLY VENETIAN SCHOOLS. To the left: 668. *Carlo Crivelli* (d. ca. 1495; Venice), The Beato Ferretti;

1145. *Andrea Mantegna* (d. 1506; School of Padua), Samson and Delilah (on the tree is carved the motto 'foemina diabolus tribus assibus est mala peior'); 804. *Marco Marziale* (Venetian painter; flourished ca. 1490-1510), Madonna and Child.

776. *Vittore Pisano of Verona*, often called *Vittore Pisanello* (founder of the Veronese school, painter and medallist; d. 1451), SS. Anthony and George, with a vision of the Virgin and Child in a glory above.

In the frame are inserted casts of two of Pisano's medals. The one above represents Leonello d'Este, his patron; the other, the painter himself.

*1436. *Pisano*, Vision of St. Eustace; *Antonio Vivarini*, 768. SS. Peter and Jerome, 1284. SS. Francis and Mark; 1417. *Mantegna*, The Agony in the Garden, an early work, from the Northbrook Gallery (compare No. 726, p. 191, by Bellini); 807. *Crivelli*, Madonna and Child enthroned; *274. *Mantegna*, Virgin and Child with St. John the Baptist and the Magdalen (conscientiously minute in execution and of plastic distinctness in the outlines); 803. *Marco Marziale*, Circumcision (1500), with fine portrait-heads.

*902. *Andrea Mantegna*, Triumph of Scipio, or the reception of the Phrygian mother of the gods (Cybele) among the publicly recognised divinities of Rome.

In obedience to the Delphic oracle, the 'worthiest man in Rome' was selected to receive the goddess, and the choice fell upon Publius Cornelius Scipio Nasica (B.C. 204). The picture was painted for a Venetian nobleman, Francesco Cornara, whose family claimed to be descended from the Roman *gens Cornelia*. It was finished in 1506, a few months before the painter's death, and is 'a tempera', in chiaroscuro. It is not so important a work of Mantegna as the series at Hampton Court (p. 378), but also exhibits Mantegna's wonderful feeling for the antique and his share in 'that sincere passion for the ancient world which was the dominating intellectual impulse of his age.'

284. *Bartolommeo Vivarini* (Venice; end of the 15th cent.), Virgin and Child, with SS. Paul and Jerome; 1125. Ascribed to *Mantegna*, Two allegorical figures of the Seasons, in grisaille; 602. *Crivelli*, Dead Christ supported by angels; 904. *Gregorio Schiavone* (the 'Slavonian', a native of Dalmatia; ca. 1470), Madonna and Child; above, 749. *Niccolo Giolfino* (Verona; ca. 1465-1520), Portraits.

*724. *Carlo Crivelli*, Madonna and Child, with saints.

This picture is known, from the swallow introduced, as the 'Madonna della rondine'. It may be said of the predella, which represents St. Catharine, St. Jerome in the wilderness, the Nativity of our Lord, the Martyrdom of St. Sebastian, and St. George and the Dragon, that Crivelli never concentrated so much power on any small composition'. — *C. & C.*

Crivelli, 788. Madonna and saints (large altar-piece in 13 sections, painted in 1476), 739. Annunciation, dated 1486 (the heads are pleasing and the motions graceful), 906. Madonna in prayer.

Central Octagon. VARIOUS SCHOOLS. In the angles of the octagon: *Paolo Veronese*, 1324. Scorn, 1325. Respect, 1326. Happy Union, 1318. Unfaithfulness, a series of allegorical groups from the decoration of a ceiling. To the left (on entering from R. VIII):

1240 and (farther on) 1239. *Girolamo Mocetto* (Venice, painter and engraver; ca. 1490-1515), *Massacre of the Innocents*; 1135, 1136. *Veronese School* (15th cent.). *Legend of Trajan and the widow*; *Liberale da Verona* (1451-1535), 1336. *Death of Dido*, 1134. *Madonna and Child with angels*; 97. *School of P. Veronese*. *Rape of Europa*; 11. *Guido Reni* (Bologna; 1575-1642), *St. Jerome*: 285. *Francesco Morone* (early Veronese painter; d. 1529), *Madonna and Child*; 1098. *Bart. Montagna* (d. 1523), *Madonna and Child*. — 1457. *Domenico Theotocopuli* (see p. 207). *Christ expelling the dealers from the Temple* (a recent acquisition; temporarily hung in this room). — 802. *B. Montagna*, *Madonna and Child*; 931. *P. Veronese*, *Mary Magdalen laying aside her jewels*; 632, 633. *Girolamo da Santacrose* (flourished 1520-1549), *Saints*.

ON SCREENS: *Francesco Mantegna* (d. after 1517), 1381. *The Holy Women at the Sepulchre*, 1106. *Resurrection*, 639. *Christ and Mary Magdalen*; 630. *Gregorio Schiavone*, *Madonna and Child enthroned, with saints*.

This room also contains several cabinet-pieces lent by Mr. George Salting.

In the centre of the Octagon is a sculptured group by *Gibson* (d. 1866), representing *Hylas and the nymphs*.

Room IX, adjoining Room VII. **SCHOOLS OF LOMBARDY AND PARMA.** To the left: 806. *Boccaccio Boccaccino* (Cremona; d. after 1518), *Procession to Calvary*. *Ambrogio Borgognone* (architect and painter, Milanese School; ca. 1455-1523), 1410. *Virgin and Child*; 1077. *Christ bearing the Cross*, *Virgin and Child*, *Agony in Gethsemane*, a triptych, one of the master's earlier works; 298. *Marriage of St. Catharine of Alexandria*, to the right *St. Catharine of Siena*. 286. *Francesco Tacconi* (Cremona; d. after 1490), *Virgin and Child enthroned* (the only signed work of this master extant); 729. *Vincenzo Foppa* (d. 1492), *Adoration of the Magi*; 700. *Luini* (d. ca. 1578), *Holy Family, with Mary Magdalen, Pope Gregory, and St. Paul* (dated 1543); *18. *Bernardino Luini* (of Milan, pupil of Leonardo da Vinci), *Christ disputing with the Doctors*; 1052. *Lombard School*, *Portrait of a young man*. *Correggio* (*Antonio Allegri*; d. 1534). *15. *Eccc Homo*; *23. 'La Madonna della Cesta', or 'La Vierge au Panier'. 33. *Parmigiano* (*Francesco Maria Mazzola*; d. 1540), *Vision of St. Jerome*; 76. After *Correggio*, *Christ's Agony in the Garden*; 1300. *Milanese School*, *Virgin and Child*. — *10. *Correggio*, *Mercury instructing Cupid in the presence of Venus*, of the master's latest period.

This picture has passed through the hands of numerous owners, chiefly of royal blood. It was bought by Charles I. of England with the rest of the Duke of Mantua's collection in 1630. From England it passed to Spain, Naples, and then to Vienna, where it was purchased by the Marquis of Londonderry, who sold it to the National Gallery. It has suffered considerable damage during its wanderings.

Mr. Ruskin, who describes *Correggio* as 'the captain of the painter's art as such, the master of the art of laying colour so as to be lovely',

couples this picture with Titian's Bacchus (p. 190), as one of the two paintings in the Gallery he would last part with.

1295. *Girolamo Giovenone* (Vercelli; early 16th cent.), Madonna and Child with saints; *1144. *Giov. Antonio Bazzi*, surnamed *Sodoma* (Siena, pupil of Leon. da Vinci; d. 1549), Madonna and Child, with St. Catharine of Siena, St. Peter, and a monk. *Andrea da Solario* (Milan; d. after 1515), *923. Venetian senator (recalling Anton. da Messina), *734. Portrait, a work of much power and finish (1505). 1438. *Milnese School*, Head of John the Baptist; 1165. *Moretto*, Virgin and Child with two saints (placed temporarily in this room); 1201, 1200. *Macrino d'Alba* (ca. 1500), Saints; 778. *Martino da Udine*, surnamed *Pellegrino da San Daniele* (Friuli, pupil of Bellini; about 1540), Madonna and Child (temporarily hung in this room); 779, 780. *Ambrogio Borgognone*, Family portraits, painted on two fragments of a silken standard, attached to wood; *728. *Giov. Ant. Boltraffio* (pupil of Leonardo at Milan; d. 1516), Madonna and Child (an effective, though simple and quiet composition, suffused in a cool light); 753. *Altobello Melone* (Cremona; 15th cent.), Christ and the Disciples on the way to Emmaus; 1152. *Martino Piazza* (16th cent.), John the Baptist; 1149. *Marco da Oggiono* (Milanese School, pupil of Leonardo; d. 1549), Madonna and Child; 219. *Lombard School* (16th cent.), Dead Christ; 1466. *Lelio Orsi* (1511-1586), The road to Emmaus; 1465. *Gaudenzio Ferrari* (d. after 1547), Resurrection.

Visitors who wish to make an unbroken survey of Italian art should now pass on to R. XIII (p. 203), containing works of the later Italian schools.

Room X. DUTCH AND FLEMISH SCHOOLS. Besides works of Rubens and Van Dyck, the chiefs of the Flemish school of the 17th cent., this room contains good examples of Rembrandt, their great Dutch contemporary, principally of his later period. His pupils, Nicolas Maas or Maes and Pieter de Hooghe, are also well represented. The small pictures by Flemish masters of the 15th cent., though neither usually of the first class, nor always to be attributed to the painters whose names they bear, are yet of great interest, as affording a varied survey of the realistic manner of the school.

To the left: 223. *L. Bakhuizen* (1631-1708), Dutch shipping; *1248. *Bart. van der Helst* (one of the best Dutch portrait-painters; b. at Haarlem in 1611 or 1612; d. 1670), Portrait of a girl (dated 1645); 240. *Nicholas Berchem* (Haarlem; 1620-1683), Crossing the ford. *W. van de Velde* (Amsterdam, the greatest of marine-painters, in the service of Charles II.; 1633-1707), 149. Calm, 150. Blowing fresh. 140. *Bart. van der Helst* (d. 1670), Portrait of a lady; *775. *Rembrandt van Ryn* (*Harmensz* or *Hermanszoon*, Amsterdam; 1607-69), Old lady (1634); 239. *Van der Neer* (d. ca. 1690; Amsterdam), River by moonlight; 237. *Rembrandt*, Portrait of a woman (one of his latest works, dated 1666); 1252. *Frans Snyders*

(animal and fruit painter, Antwerp; 1579-1637), Fruit; 1222. *Melchior d'Hondecoeter* (animal painter at Utrecht; d. 1695), Foliage, birds, and insects; 1015. *Jan van Os* (1744-1808), Still-life; 981. *W. van de Velde*, Storm at sea; *53. *Albert Cuyp* (Dort; 1605-91), Landscape with cattle and figures (with masterly treatment of light and great transparency of shadow); 954. *Cornelis Huysmans* (1648-1727; Malines and Antwerp), Landscape; 1168. *Van der Vliet* (Delft; d. 1642), Portrait of a Jesuit; 38. *Peter Paul Rubens* (Antwerp; 1577-1640), Rape of the Sabine women; 152. *Van der Neer*, Evening-scene, with figures and cattle by *Cuyp*, whose name is inscribed on the pail.

*672. *Rembrandt*, His own portrait (1640).

'If Rembrandt has often chosen to represent himself in more or less eccentric costumes, he has here preferred to pose as a man of quiet and dignified simplicity. . . . The portrait is admirable in design and tone. A delicate and warm light shines from above on part of the forehead, cheek, and nose, and imparts a golden hue to the shirt collar, while a stray beam brings the hand into like prominence. The execution is excellent, the effect of light delicate and vigorous'. — *Vosmaer*.

*243. *Rembrandt*, Portrait of a man, dated 1657.

'This picture is one of those darkly coloured pieces which Rembrandt meant to be strongly lighted. The head alone is in the full light, the hands are in the half-light only. The most conspicuous colours are vivid brown and red. The features, with the grey beard and moustache, though heavily painted, are well defined, and look almost as if chiselled by the brush, while the effect is enhanced by the greenish tint of the colouring. The face, and the dark eyes in particular, are full of animation. The whole work is indeed a marvel of colouring, expression, and poetry'. — *Vosmaer*.

49. *Sir Anthony van Dyck* (1599-1641), Portrait; 51. *Rembrandt*, Jewish merchant.

*1172. *Van Dyck*, Charles I. mounted on a dun horse and attended by Sir Thomas Morton.

This fine specimen of Van Dyck was acquired at the sale of the Blenheim Collection in 1884 for £5000. It was originally in Somerset House and was sold by Cromwell for 150*l*. The great Duke of Marlborough discovered and bought it at Munich.

679. *Ferd. Bol* (pupil of Rembrandt; d. 1681), Astronomer (1652); *1247. *Nicolas Maes* or *Maas* (1632-1693; figure-painter at Dort, a pupil of Rembrandt), The card-players (an exceedingly graphic group of lifesize figures); 732. *A. van der Neer*, Canal scene (daylight scenes and canvases of so large a size as this were rarely executed by Van der Neer); 190. *Rembrandt*, Jewish Rabbi. — *52. *Van Dyck*, Portrait.

This portrait is generally said to represent Gevartius, the friend of Rubens; and some authorities maintain, with great probability, that it was painted by Rubens, and not by Van Dyck.

146. *A. Storck* (d. 1710?), Shipping on the Maes. — 194. *Rubens*, Judgment of Paris.

Repetitions on a smaller scale exist in the Louvre and at Dresden. The London picture, though possibly not painted entirely by Rubens' own hand, was certainly executed under his guidance and supervision.

901. *Jan Looten* (Dutch landscape-painter in the style of Van Everdingen; d. about 1681), Landscape. — *45. *Rembrandt*, The Woman taken in adultery, dated 1644.

'The colouring of the 'Woman taken in adultery' is in admirable keeping. A subdued light, an indescribable kind of glow, illumines the whole work, and pervades it with a mysterious harmony. The idea of the work is most effectively enhanced by the magic of chiaroscuro. . . . The different lights, the strongest of which is thrown on the yellow robe of the woman, on the group on the stairs, and on the gilded altar, are united by means of very skilful shading. The whole of the background is bathed in dark but warm shades'. — *Vosmaer*.

1137. *Dutch School*, Portrait of a boy; 204. *L. Bakhuizen*, Dutch shipping; *66. *Rubens*, Autumnal landscape, with a view of the Château de Stein, the painter's house, near Malines; *Rembrandt*, 166. Capuchin friar, *47. Adoration of the Shepherds (1646); 920. *Roelandt Savery* (Courtrai, landscape and animal painter; long at the court of Emp. Rudolph II.; d. 1639), Orpheus.

289. *Gerrit Lundens* (1622-77; Amsterdam), Amsterdam Musketeers.

'This picture, although but a greatly reduced copy of the renowned work by Rembrandt in the State Museum at Amsterdam, has a unique interest as representing the pristine condition of its great original before it was mutilated on all four sides and shorn of some of its figures . . . in order to suit the picture to the dimensions of a room to which it was at that time (early part of last century) removed'. — *Official Catalogue*.

238. *Jan Weenix the Younger* (Amsterdam; d. 1719), Dead game; *207. *Nicholas Maas*, The idle servant, a masterpiece, dated 1665; *794. *P. de Hooghe* (1632-81), Courtyard of a Dutch house; 72. *Rembrandt*, Landscape; 685. *Meindert Hobbema* (Amsterdam, pupil of Ruysdael; 1638-1709), Landscape; *J. van Ruysdael* (Haarlem; 1628-82), 989. Water-mills, 628, *627. Landscapes with waterfalls; 50. *Van Dyck*, Emp. Theodosius refused admission to the Church of S. Ambrogio at Milan by St. Ambrose (copied, with slight alterations, from Rubens's picture at Vienna); 1096. *Jan Weenix*, Hunting scene; 1053. *Emanuel de Witte* (d. 1692; Amsterdam), Interior of a church; *680. *Van Dyck* (after Rubens), Miraculous Draught of Fishes. *David Teniers the Younger* (genre-painter in Antwerp, pupil of A. Brouwer and Rubens; 1610-94), *805. Old woman peeling a pear; 817. Château of the painter at Perck, with portraits of himself and his family. 986. *Ruysdael*, Water-mills; 137. *J. van Goyen* (1596-1656), Winter-scene; 1289. *A. Cuyp*, Landscape with cattle; *Rubens*, 59. Brazen Serpent, 279. Horrors of War, coloured sketch for a large picture in the Pitti Palace at Florence; 242. *Teniers*, Players at tric-trac or backgammon; 157. *Rubens*, Landscape; 1008. *Pieter Potter* (? father of Paul Potter; d. 1595), Stag hunt; 71. *Jan Both* (Utrecht, painter of Italian landscapes in the style of Claude; d. after 1662), Landscape with figures; 67. *Rubens*, Holy Family; 1327. *J. van Goyen*, Winter-scene; 57. *Rubens*, Conversion of St. Bavo; 1012. *Matthew Merian* (b. at Bâle in 1621, d. 1687; painted portraits at Nuremberg and Frankfort), Portrait of a man.

*278. *Rubens*, Triumph of Julius Cæsar, freely adapted from Mantegna's famous cartoons, now in Hampton Court Palace.

The Flemish painter strives to add richness to the scene by Bacchanalian riot and the sensuality of imperial Rome. His elephants twist their trunks, and trumpet to the din of cymbals; negroes feed the flaming candelabra with scattered frankincense; the white oxen of Clitumnus are loaded with gaudy flowers, and the dancing maidens are dishevelled Maenads. But the rhythmic procession of Mantegna, modulated to the sounds of flutes and soft recorders, carries our imagination back to the best days and strength of Rome. His priests and generals, captives and choric women, are as little Greek as they are modern. In them awakes to a new life the spirit-quelling energy of the Republic. The painter's severe taste keeps out of sight the insolence and orgies of the Empire; he conceives Rome as Shakespeare did in *Coriolanus* (*Symonds*).

737. *Ruysdael*, Landscape with waterfall; 46. *Rubens*, Peace and War (presented by the painter to Charles I. in 1630); 955. *Corn. van Poelenburg* (d. 1667; Utrecht, imitator of the Roman School). Ruin, with women bathing; 1061. *Egbert van der Poel* (d. 1664; Delft), View of Delft after the explosion of a powder-mill in 1654; 970. *Gabriel Metsu* (Amsterdam; 1630-67), The drowsy landlady; *963. *Isaac van Ostade* (landscape and figure painter, pupil of his elder brother Adrian; d. 1649), Frozen river (glowing with light, very transparent in colour, and delicate in treatment); 1005. *Nic. Berchem*, Landscape; 1352. *Fréd. de Moucheron* (d. 1686). Landscape; *B. Fabritius* (flourished 1650-1672), 1339. Birth of John the Baptist. 1338. Adoration of the Shepherds; *757. *Rembrandt* (?). Christ blessing little children; 1221. *A. de Pape* (d. 1668), Interior; 1255. *Jan Jansz van de Velde* (a rare Amsterdam painter; ca. 1640-1656), Still-life; 1256. *Herman Steenwyck* (Delft), Still-life; 156. *Van Dyck*, Study of horses; 1305. *G. Donck*, Portraits of Jan van Hensbeeck and his wife; 151. *Jan van Goyen*, River-scene; 221. *Rembrandt*. The artist at an advanced age; 1060. *Philip Wouwerman* (Haarlem; 1619-68), Vedettes, an early work; 151. *Teniers the Younger*, Musical party; 1095. *Jan Lievens* (1607-? 1663). Portrait; *797. Attributed to *A. Cuyp* (in the style of his father Jacob Gerritz Cuyp, an eminent portrait-painter, and perhaps by him), Portrait, dated 1649; 1000. *Bakhuizen*. Shipping; 158. *Teniers*, Boors regaling; *1277. *Nic. Maas*, Portrait (dated 1666).

ON SCREENS: 1446. 1445. *Rachel Ruysch* (1664-1750), Studies of flowers; 1442. *L. Bakhuizen*, Ships in a gale; 968. *Gerard Dou* (Leyden; 1613-1675), Portrait of his wife; 199. *Godfried Schalcken* (Dutch genre-painter, famed for his candle-light effects, and a pupil of Gerard Dou; d. 1706), Lesbia weighing jewels against her dead sparrow (*Catullus*, *Carmen* iii).

*896. *Gerard Terburg* or *Ter Borch* (Deventer, the greatest Dutch painter of conversation-pieces; d. 1681), Peace of Münster.

This picture represents the Plenipotentiaries of Philip IV. of Spain and the Delegates of the Dutch United Provinces assembled in the Rathhaus at Münster, on the 15th of May, 1648, for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch, signed on the 30th of January previous'. (*Catalogue*). It is one of the master's very finest works.

Gerard Dou, 1415. Portrait of Anna Maria van Schurman, 192. Portrait of himself; 796. *Jan van Huysum* (1682-1749), Flowers; 1399. *G. Terburg*, Portrait of a gentleman; 1390. *J. van Ruysdael*, View near Scheveningen; 155. *D. Teniers the Younger*, The misers; *1114-1118. *Gonzales Coques* (Antwerp; d. 1684), The five senses, allegorical and finely executed half-lengths; *H. Sorgh* (Rotterdam, pupil of Teniers the Younger; d. 1682), 1056. Man and woman drinking, 1055 (farther on), Card-players; 1132. *Hendrick Steenwyck the Younger* (b. at Frankfort, worked at Antwerp and at London, where he supplied architectural backgrounds to Van Dyck's portraits; 1580-1649), Interior; 1011. *Coques*, Portrait; 1332. *Casper Netscher* (pupil of Terburg, settled at the Hague; d. 1684), Portrait of George, first Earl of Berkeley (?); 1400. *Rembrandt*, Christ before Pilate; 994. *Jan van der Heyde* (architectural and landscape painter at Amsterdam; 1637-1712), Street.

Room XI. DUTCH AND FLEMISH SCHOOLS. To the left: 202. *M. d'Hondecoeter*, Poultry ('this cock was Hondecoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model'); 1010. *Dirck van Delen* (architectural painter in Zeeland; 17th cent.), Extensive palatial buildings of Renaissance architecture, with figures by *A. Palamedesz*; 1423. *J. A. Ravesteyn* (1572-1657), Portrait of a lady; 1312. *Jan Victors* or *Victoors* (b. at Amsterdam in 1620), Village cobbler; 1329. *Q. Brekelenkam* (d. 1668), Interior; 1231. *Sir Anthony More* or *Moro* (b. at Utrecht in 1512; painted portraits in England), Portrait; 1243. *Dutch School*, Portrait; 1462. *Hendrik Dubbels* (Amsterdam; d. 1676), Sea-piece; 1346. *H. van Avercamp* (d. after 1663), Winter-scene; 1397. *Dutch School*, Old woman sewing; 44. *J. van Ruysdael*, Bleaching ground; 1340. *Roeland Roghman* (Amsterdam; b. 1597), Landscape; 1001. *J. van Huysum*, Flowers; 1251 and (farther on) 1021. *Frans Hals* (ca. 1580-1666), Portraits; 1343. *Dutch School*, Amsterdam musketeers on parade; 1447. *A. F. van der Meulen* (1632-1690; b. at Brussels, painted for Louis XIV.), Hunting party; 1002. *Jac. Walscappelle* (d. after 1717), Flowers and fruit; 78. *N. Berchem*, Landscape; 1341. *Cornelius Gerritz Dekker* or *Decker* (Haarlem; d. 1678), Landscape; *1292. *Jan van Bylert* (Utrecht; 1603-1671), Family group; 1094. *Sir A. More* (?), Portrait; 959. *Jan Both*, River-scene; 746. *Jac. van Ruysdael*, Landscape; 1439. *Salomon van Ruysdael* (uncle of J. van Ruysdael; d. 1670), River-scene; 1004. *N. Berchem*, Italian landscape; 1278. *Hendrik Gerritz Pot* (d. ca. 1656), Convivial party; 1074. *Dirck Hals* (younger brother of Frans; d. 1656), Merry party; 125. *Jacob Huysman*, Portrait of Izaak Walton; 956. *Jan Both*, Italian scene; 1383. *Jan Vermeer of Delft* (1632-75), Young lady at a spinet; 1387. *Willem C. Duyster* (Amsterdam; 1599-1635), Players at tric-trac; 1443. *Hendrick Steenwyck the Younger*, Church interior; *C. Janssens* (b. at Amsterdam, ca. 1594; painted in England), 1320. *Aglonius Voon*, 1321 (farther on), *Cornelia Remoens*;

*1459. *Gerbrand van den Eekhout* (1621-1674). The wine-contract; 1257. *Dutch School*, Interior of an art-gallery; 209. *Jan Both*, Landscape, with figures by *Poelenburg*; 1386. *Willem C. Duxster*, Soldiers quarrelling over their booty; 1345. *Jan Wouwerman* (landscape painter at Haarlem), Landscape; 1293. *J. M. Molenaar* (d. 1668), Musical party; 1311. *Jan Beerstraeten* (1622 - ca. 1666), Winter scene; *212. *Thos. de Keyser* (Amsterdam; about 1660), Merchant and clerk; 1444. *Ger. van Honthorst* (1590-1656), Peasants warming themselves; *G. A. Berckheyde* (Haarlem: 1638-98). 1420. View in Haarlem, 1451. Church-interior; 1401. *Pieter Snyers*, Still-life.

ON SCREENS: 208. *B. Breenbergh* (b. 1599), Landscape, with finding of Moses; 659. *J. Rottenhammer* (1564-1623), Pan and Syrinx. — No number, *Hans Holbein*, Portrait of Princess Christina of Denmark, widow of Francesco Sforza, Duke of Milan (lent by the Duke of Norfolk and temporarily placed in this room). — *G. Schateken*, 997. Old woman, 998. The duet; *A. Elsheimer* (b. at Frankfort 1578, d. at Rome 1620). 1014. Martyrdom of St. Lawrence, 1424. Tobias and the Angel; 1353. *M. Ryckaert* (1587-1631), Landscape with satyrs; 184. *Nicolas Lucidel* (ca. 1527-90; b. in Hainault, painted portraits at Nuremberg). *Jeanne d'Archel* (formerly ascribed to More; temporarily placed in this room).

We now again pass through Room X in order to reach —

Room XII. PEARL COLLECTION. This is a collection of Flemish and Dutch cabinet-pieces, chiefly works of the very first rank.

849. *Bakhuizen*, Off the mouth of the Thames; *W. van de Velde*, 872. Shipping, 876. Gale; *834. *P. de Hooghe*, Dutch interior (broad, full, sunlight effect); 818. *Bakhuizen*, Coast-scene; 865. *Jan van de Cappelle* (marine painter of the 17th cent., at Amsterdam; under the influence of Rembrandt), Coast-scene.

*873. *W. van de Velde*, Coast of Scheveningen.

'The numerous figures are by Adrian van de Velde. The union of these two great masters makes this one of the most charming pictures of the Dutch school'. — *W.*

*864. *Gerard Terburg*, Guitar-lesson.

'Terburg may be considered as the creator of what are called conversation-pieces, and is at the same time the most eminent master in that line. In delicacy of execution he is inferior to none; nay in a certain delicate blending he is superior to all. But none can be compared to him in the magical harmony of his silver tones, and in the gradations of the aerial perspective'. — *W.*

853. *Rubens*, Triumph of Silenus; *839. *Metsu*, Music-lesson; 884. *Wynants* (d. ca. 1680), Landscape, with figures by *A. van de Velde*. — *852. *Rubens*, Portrait, known as the 'Chapeau de paille'.

'The chief charm of the celebrated 'Chapeau de Paille' (chapeau de poil) consists in the marvellous triumph over a great difficulty, that of painting a head entirely in the shadow cast by the hat, and yet in the clearest and most brilliant tones'. — '*Kugler*', edited by *Crowe*.

*856. *Jan Steen* (painter of humorous conversation-pieces; Delft and the Hague; d. 1679), The music-master (an early and very carefully finished work).

*869. *Adrian van de Velde* (brother of Willem and pupil of Wynants at Haarlem; 1639-72), Frost-scene.

'Admirably drawn, touched with great spirit, and of a very pleasing, though, for the subject, perhaps too warm a tone'. — *W.*

829. *Jan Hackaert* (Amsterdam; 17th cent.), Stag-hunt; *870, 871. *W. van de Velde*, Sea-pieces; *849. *Paul Potter* (The Hague; 1625-54), Landscape with cattle; 833. *Hobbema*, Forest-scene. — *868. *A. van de Velde*, Ford.

'The composition is very tasteful, and the contrast between the concentrated mass of light and the clear half shadow, which is repeated in soft broken tones upon the horizon, is very attractive'. — *W.*

*826. *K. du Jardin* (1622-78), Figures and animals reposing. — *835. *Pieter de Hooghe*, Court of a Dutch house, 1658.

'Excites a joyful feeling of summer. In point of fulness and depth of tone and execution one of the best pictures of the master'. — *W.*

875. *W. van de Velde*, Light breeze; 882. *Wouwerman*, Landscape; 827. *K. du Jardin*, Fording the stream, dated 1657.

*830. *Hobbema*, The Avenue, Middelharnis.

'From simple and by no means beautiful materials a picture is formed which, by the feeling for nature and the power of art, makes a striking impression on the intelligent spectator. Such daylight I have never before seen in any picture. The perspective is admirable, while the gradation, from the fullest bright green in the foreground, is so delicately observed, that it may be considered a masterpiece in this respect, and is, on the whole, one of the most original works of art with which I am acquainted'. — *W.*

866. *Van der Heyde*, Street in Cologne, with figures by *A. van de Velde*; 880. *Wouwerman*, On the seashore, selling fish (supposed to be his last work); 828. *K. du Jardin*, Landscape, with cattle; 874. *W. van de Velde*, Calm at sea. — *846. *Adrian van Ostade* (figure-painter at Haarlem, pupil of Frans Hals; d. 1685), The alchemist.

'The effect of light in the foreground, the predominant golden tone of extraordinary brightness and clearness, the execution equally careful and spirited, and the contrast of the deep cool chiaroscuro in the background have a peculiar charm'. — *W.*

*822. *Cuyp*, Horseman and cows in a meadow.

'Of exquisite harmony, in a bright cool light, unusual with him'. — *W.*

867. *A. van de Velde*, Farm cottage; 861. *Teniers*, River-scene. 883. *Wynants*, Landscape, with accessories by *Lingelbach* (dated 1659).

'This landscape has, in a rare degree, that serene, cool freshness of tone, which so admirably expresses the character of northern scenery, and in which Wynants is quite unrivalled'. — *W.*

*832. *Hobbema*, Village, with water-mills (in a warm, summer-like tone); *836. *Phil. de Koninck* (pupil of Rembrandt; d. 1690), Landscape, figures by *A. van de Velde*. — *825. *Gerard Dou*, Poulterer's shop.

'Besides the extreme finish, in which he holds the first place, it surpasses many of his other pictures in its unusual clearness and in the agreeable and spirited heads'. — *W.*

850. *Rembrandt*, Portrait. — 841. *Willem van Mieris* (d. 1747), Fish and poultry shop (1713).

878. *Wouwerman*, 'La belle laitière'.

'This picture combines that delicate tone of his second period with the great force which he adopted especially toward the end of it. The effect of the dark figures relieved against the landscape is extraordinary'. — *W.*

855. *Ruysdael*, Landscape with a waterfall; *879. *Wouwerman*, Interior of a stable (very delicately finished). — *847. *Isaac van Ostade*, Village-scene in Holland.

'This delicately drawn picture combines the greatest solidity with the most spirited execution, and the finest impasto with the greatest glow and depth of tone. Paul Potter himself could not have painted the grey horse better'. — *W.*

831. *Hobbema*, Ruins of Brederode Castle.

'Strongly illumined by a sunbeam, and reflected in the dark yet clear water which surrounds them'. — *W.*

820. *Berchem*, Landscape, with ruin; 881. *Wouwerman*, Gathering faggots; 862. *Teniers*, The husband surprised; 854. *Ruysdael*, Forest-scene; 823. *Cuyp*, River-scene, with cattle; 843. *Caspar Netscher*, Children blowing soap-bubbles (1670); 863. *Teniers*, Dives in torment; 951. *David Teniers the Elder* (pupil of Rubens, and also of Elsheimer at Rome; d. 1649). Playing at bowls; 1003. *Jan Fyt* (animal-painter at Antwerp in the time of Rubens; d. 1661), Dead birds; 957. *Jan Both*, Cattle and figures; 205. *J. W. E. Dietrich* (German School, court-painter at Dresden; d. 1774). Itinerant musicians; 964. *Van der Cappelle*, River-scene; 962, 961. *A. Cuyp*, Cattle and figures; 1009. *Paul Potter*, The old grey hunter; 982. *A. van de Velde*, Landscape; 965. *Van der Cappelle*, River-scene; 949. *Teniers the Elder*, Rocky landscape; 984. *A. van de Velde*, Landscape; 977. *W. van de Velde*, Sea-piece; 1344. *S. van Ruysdael*, Landscape; 1424. *Jan Steen*, Terrace-scene with figures; 969. *A. van der Neer*, Frost-scene; 991. *Ruysdael*, Prostrate tree; *J. van der Heyde*, 993. Landscape, 992. Gothic and classic buildings; 1017. *Unknown Flemish Master*, Landscape (signed D. D. V., 1622); 978. *W. van de Velde*, River-scene; 1006. *Berchem*, Landscape; 980. *Willem van de Velde the Younger*, Dutch vessels saluting; 950. *Teniers*, Conversation; 979. *W. van de Velde*, Shipping; 973. *Jan Wouwerman* (wrongly ascribed to Wynants), Sandbank in a river; 975. *Philip Wouwerman*, Stag-hunt.

*54. *Rembrandt*, Woman wading, dated 1654.

'Her eyes are cast down, her head inclined. Is she hesitating to enter the water in which she is mirrored? . . . The charm and value of this painting lie in the brilliant touch and impasto, the warm and forcible colouring, the middle tints, and the admirable modelling'. — *Vosmaer*, '*Rembrandt, sa Vie et ses Œuvres*'.

983. *Adrian van de Velde*, Bay horse, cow, and goat; 43. *Rembrandt*, Descent from the Cross; *159. *Maas*, The Dutch housewife, dated 1655; 974. *Philip de Koninck*, Hilly, wooded landscape, with a view of the Scheldt and Antwerp Cathedral; *995. *Hobbema*, Forest-landscape, of peculiarly clear chiaroscuro; 988. *Ruysdael*, Old oak; *153. *Maas*, Cradle; *Van der Cappelle*, 966. River-scene, 967. Shipping; 1013. *Hondecoeter*, Geese and ducks. *Ruysdael*,

*990. Landscape, an extensive flat, wooded country (*a chef-d'œuvre*); 987. Rocky landscape. — 952. *Teniers the Younger*, Village fête, dated 1643.

'An admirable original repetition of the masterly picture in the possession of the Duke of Bedford, though not equal to the Bedford picture in delicacy'. — *W.*

960. *Cuyp*, Windmills; 958. *Jan Both*, Outside the walls of Rome. — *976. *Philip Wouwerman*, Battle.

'Full of animated action, of the utmost transparency, and executed with admirable precision'. — *W.*

1470. *Jacob Weier* (German school; d. 1670), Battle-scene; 1288. *B. van der Neer*, Frost-scene; 971. *Wynants*, Landscape; 241. *J. van Huchtenburgh* (d. 1733), Battle; 134. *C. G. Dekker or Decker*, Landscape; 972. *Jan Wynants*, Landscape.

On SCREENS: 845. *Netscher*, Lady at a spinning-wheel (finished with great delicacy; 840 (farther on), *Frans van Mieris* (d. 1681), Lady feeding a parrot (these two figures, of the same size and in the same dress, afford an interesting comparison of the workmanship of the two masters). — 857-860. *Teniers*, The seasons. — *848. *Isaac van Ostade*, Canal-scene in winter.

'The great truth, admirable treatment, and fresh feeling of a winter's day render it one of the *chefs-d'œuvre* of the master'. — *W.*

*824. *A. Cuyp*, Ruined castle in a lake ('gilded by the most glowing evening sun'). — *838. *Gabriel Metsu*, The duet.

'Painted in the warm, full tone, which is especially valuable in his pictures'. — *W.*

*821. *Gonzales Coques*, Family portraits, amply justifying the artist's claim to be the 'Little Van Dyck'. — *844. *Netscher*, Maternal instruction.

'The ingenuous expression of the children, the delicacy of the handling, the striking effect of light, and the warm deep harmony render this one of the most pleasing pictures by Netscher'. — *W.*

Above the cupboard at the back there hangs a small copy of Rubens's 'Brazen Serpent' in this collection (No. 59, see p. 197).

999. *G. Schalcken*, Candle-light effect; 187. *P. P. Rubens*, Apotheosis of William the Silent; 985. *K. du Jardin*, Sheep and goats.

Room XIII. LATER ITALIAN SCHOOL. What is known as the Eclectic or Academic School of Painters arose in Italy with the foundation of a large academy at Bologna by the Carracci in 1589. Its aim was to combine the peculiar excellences of the earlier masters with a closer study of nature. The best representatives of the school are grouped together in this room, which also contains examples of the later Venetian masters.

Annibale Carracci (younger brother of Lodovico, and founder along with him of the Bolognese Academy; d. 1609), 93. Silenus gathering grapes; 94. Bacchus playing to Silenus, quite in the style of the ancient frescoes. 228. *Jacopo Bassano*, Christ driving the money-changers out of the Temple; 624. Ascribed to *Giulio Romano* (Roman School, pupil of Raphael; d. 1546), Infancy of Jupiter; 135. *Canaletto* (*Antonio Canale*, of Venice; d. 1768).

Landscape with ruins; 1054. *Francesco Guardi* (architectural and landscape painter, closely allied to Canaletto; d. 1793). View in Venice; 1157. *Bernardo Cavallino* (Naples; d. 1654), Nativity; 48. *Domenichino* (*Domenico Zampieri*; d. 1641), Tobias and the Angel; 22. *Guercino* (*Giovanni Francesco Barbieri*; d. 1666), Angels weeping over the dead body of Christ (a good example of this painter, resembling Caravaggio in the management of the light, and recalling the picture of the same subject by Van Dyck in the Antwerp Museum); 214. Ascribed to *Guido*, Coronation of the Virgin; 198. *Ann. Carracci*, Temptation of St. Anthony, unattractive; 160. *Pietro Francesco Mola* (1612-68), Repose on the Flight into Egypt; 11. *Guido Reni* (d. 1642), St. Jerome; 936. *Ferdinando Bibbiena* (Bologna; 1657-1743), Performance of Othello in the Teatro Farnese at Parma.

*942. *Canaletto*, Eton College in 1746, with the Thames in the foreground.

This picture was painted during the artist's visit to England in 1746-48, perhaps, as Mr. Cook points out, in the same year (1747) that Gray published his well-known 'Ode on a distant Prospect of Eton College'.

Pietro Longhi (Venetian genre-painter, sometimes called the 'Italian Hogarth'; 1702-62), 1100. Domestic group. 1134. Fortune teller, 1101. Masked visitors at a menagerie; 935. *Salvator Rosa* (Neapolitan landscape-painter; d. 1673), River-scene. — 937. *Canaletto*, *Scuola di San Rocco*, Venice.

The picture represents the ceremony of *Giovedì Santo* or Maundy Thursday, when the Doge and officers of state with the fraternity of St. Mark went in procession to the church of St. Mark to worship the miraculous blood. — *Catalogue*.

940. *Canaletto*, Ducal Palace and Column of St. Mark, Venice; 1333. *Tiepolo* (1692-1769), Deposition from the Cross; 25. *Ann. Carracci*, St. John in the Wilderness; 939. *Canaletto*, Piazzetta of St. Mark; 851. *Seb. Ricci*, Venus asleep; 1206. *Salv. Rosa*, Landscape; 210. *Guardi*, Piazza of St. Mark, Venice; 85. *Domenichino*, St. Jerome and the Angel; 934. *Carlo Dolci* (Florentine painter of sacred subjects; d. 1686), Virgin and Child; 196. *Guido*, Susannah and the Elders ('a work', says Mr. Ruskin, 'devoid alike of art and decency'); *84. *Salv. Rosa*, Mercury and the woodman; 77. *Domenichino*, Stoning of St. Stephen; 9. *Ann. Carracci* (?), Christ appearing to St. Peter after his Resurrection (the difficulties of foreshortening have been but partly overcome); 75. *Domenichino*, Landscape with St. George and the Dragon; 200. *Sassoferrato* (*Giov. Batt. Salvi*; d. 1685), Madonna in prayer (crude in colouring, common in form, and lighted for effect); 193. *Guido Reni*, Lot and his daughters; 163. *Canaletto*, Grand Canal, Venice; 138. *Pannini* (Roman School; d. 1764), Ancient ruins. — 740. *Sassoferrato*, Madonna and Child.

The composition is not by Sassoferrato, but is from an earlier etching by Cav. Ventura Salimbeni (d. 1613). See *Catalogue*.

28. *Lodovico Carracci* (d. 1619), Susannah and the Elders; *643. *Giulio Romano* (ascribed by Mr. Crowe to Giulio's pupil,

Rinaldo Mantovano), Capture of Carthage, and the Moderation of Publius Cornelius Scipio, colouring and drawing both excellent. — *56. *Annibale Carracci*, Landscape with figures.

Under the influence of Titian's landscapes and of Paul Bril, who was so justly esteemed by him, Annibale acquired that grandeur of composition, and beauty of outlines, which had so great an influence upon Claude and Gaspar Poussin.' — *W.*

941. *Canaletto*, Grimani Palace, Venice; 177. *Guido Reni*, Mary Magdalen; 174. *Carlo Maratta* (Roman painter; d. 1713), Portrait of Cardinal Cerri; 172. *Caravaggio* (*Michaelangelo Amerighi*, founder of the naturalistic school of Naples; d. 1609), Christ and the Disciples at Emmaus; 127. *Canaletto*, View of the Scuola della Carità, now the Accademia delle Belle Arti, Venice; 63. *Ann. Carracci*, Landscape. — 29. *Baroccio* (*Federigo Barocci*, a follower of Correggio; 1528-1612), Holy Family ('La Madonna del Gatto', so called from the cat introduced).

The chief intention of the picture is John the Baptist as a child, who teases a cat by showing her a bullfinch which he holds in his hand. The Virgin, Christ, and Joseph seem much amused by this cruel sport.' — *W.*

933. *Padovanino* (*Alessandro Varotari*, of Venice; d. 1650), Boy with a bird; 271. *Guido Reni*, Ecce Homo; 70. *Padovanino*, Cornelia and her children (children form this artist's favourite subject); *644. Ascribed to *Rinaldo Mantovano*, Rape of the Sabine women, and Reconciliation between the Romans and Sabines (these pictures recall, in many respects, Raphael's frescoes in the Vatican); 69. *Pietro Fran. Mola*, St. John in the wilderness; 1059. *Canaletto*, Church of St. Pietro di Castello, Venice; 88. *Ann. Carracci*, Erminia taking refuge with the shepherds (from Tasso); 938. *Canaletto*, Regatta on the Canale Grande, Venice; *191. *Guido Reni*, Youthful Christ embracing St. John, a very characteristic work, and the best picture by Guido in this collection; 1058. *Canaletto*, Canal Reggio, Venice.

On SCREENS: *Giuseppe Zais* (Venetian; d. 1784), 1296. Landscape, 1297. River-scene. — 1048. *Unknown Italian Master* (16th cent.), Portrait of a cardinal; 1192, 1193. *Tiepolo*, Sketches for altar-pieces.

Room XIV. FRENCH SCHOOL. The French landscape-painter Claude Lorrain, who is represented in this collection by several fine examples, is chiefly eminent for his skill in aerial perspective and his management of sunlight. Salvator Rosa and the two Poussins lived and painted at Rome contemporaneously with him (17th cent.). Nicolas Poussin, more famed as a painter of figures than of landscapes, was the brother-in-law of Gaspar Poussin (properly Gaspar Dughet), a follower of Claude.

On each side of the doorway hang a large landscape by Claude and one by Turner. To the right, as we enter from Room XIII: *12. *Claude* (d. 1682), Landscape with figures (with the inscription on the picture itself, 'Mariage d'Isac avec Rebeca'), a work of wonderfully transparent atmosphere, recalling in its composition

the celebrated picture 'Il molino' (the mill) in the Palazzo Doria at Rome, painted in 1648; *479. *Turner*, Sun rising in a mist. — To the left: 498. *Turner*, Dido building Carthage. (These two pictures were bequeathed by the artist on condition that they should be hung beside the *Claudes*.)

This picture (No. 498) is not considered a favourable specimen of *Turner*, whose 'eye for colour unaccountably fails him' (Ruskin). Mr. Ruskin comments on the 'exquisite choice' of the group of children sailing toy boats, as expressive of the ruling passion, which was to be the source of Carthage's future greatness.

The visitor will scarcely need to be referred to 'Modern Painters' (Vol. I), for Mr. Ruskin's eloquent comparison of *Turner* with *Claude* and the other landscape-painters of the old style and for his impassioned championship of the English master.

*14. *Claude*, Embarkation of the Queen of Sheba (1648).

'The effect of the morning sun on the sea, the waves of which run high, and on the masses of building which adorn the shore, producing the most striking contrast of light and shade, is sublimely poetical'. — *W.*

Then, to the left: 1090. *François Boucher* (1704-70), Pan and Syrinx; 91. *N. Poussin*, Sleeping Venus surprized by satyrs; 36. *Gaspard Poussin* (properly *G. Dughet*; d. 1675), Land-storm; 236. *C. J. Vernet* (grandfather of Horace Vernet; d. 1789), Castle of Sant' Angelo, Rome. *Claude*, *1018, Classical landscape, dated 1673; 2. Pastoral landscape with figures (reconciliation of Cephalus and Procris); *30. Embarkation of St. Ursula. 95. *G. Poussin*, Landscape with Dido and Æneas, with sky much overcast; 65. *N. Poussin* (d. 1665), Cephalus and Aurora; 1393. *C. J. Vernet*, Mediterranean sea-port; 1319. *Claude*, Landscape with figures; 903. *Hyacinthe Rigaud* (portrait-painter under Louis XIV. and Louis XV.; d. 1743), Portrait of Cardinal Fleury; 5. *Claude Lorrain*, Seaport at sunset. 798. *Philip de Champaigne* (d. 1674), Three portraits of Cardinal Richelieu, painted as a guide in the execution of a bust (over the profile on the spectator's right are the words, 'De ces deux profiles ce cy est le meilleur'). — *62. *N. Poussin*, Bacchanalian dance.

This is the best example of Nicholas Poussin in the gallery. The composition is an imitation of an ancient bas-relief.

*1019. *Jean Greuze* (painter of fancy portraits; d. 1805), Head of a girl looking up; 61. *Claude*, Landscape; 165. *N. Poussin*, Plague among the Philistines at Ashdod. — *31. *G. Poussin*, Landscape, with Abraham and Isaac.

'This is the finest picture by Poussin here. Seldom, perhaps, have the charms of a plain, as contrasted with hilly forms overgrown with the richest forests, been so well understood and so happily united as here, the effect being enhanced by a warm light, broken by shadows of clouds'. — *W.*

206. *Greuze*, Head of a girl; 58. *Claude Lorrain*, Landscape with goats. — 40. *N. Poussin*, Landscape, with Phocion.

According to Mr. Ruskin, this is 'one of the finest landscapes that ancient art has produced, — the work of a really great and intellectual mind'.

42. *N. Poussin*, Bacchanalian festival; 68, 98. *G. Poussin*, Landscapes; 55. *Claude*, Landscape, with death of Procris; 1154. *Greuze*, Girl with a lamb; 1258. *J. B. S. Chardin* (d. 1779), Still-life; 161.

G. Poussin, Italian landscape; *6. *Claude*, Landscape with figures (David and Saul in the Cave of Adullam?); 1159. *G. Poussin*, Calling of Abraham; 1422. *Eustache Le Sueur* (d. 1655), Holy Family; 1425. *Le Nain* (d. 1648), Portraits; 39. *N. Poussin*, Nursing of Bacchus.

ON SCREENS: 101-104. *Nicolas Lancret* (painter of 'Fêtes Galantes'; d. 1743), Ages of man; 1020. *Greuze*, Girl with an apple; 1335. *French School of the 15th cent.*, Madonna; 1190. Ascribed to *Fr. Clouet* (court-painter to Francis I.; b. about 1510), Portrait of a boy; 660. *Clouet*, Portrait of a man; *Simon Marmion*, 1303. Choir of angels, 1302. Soul of St. Bertin borne to heaven.

Room XV. SPANISH SCHOOL. To the left: *232. *Velazquez* (d. 1660), Nativity (early work, under the influence of Spagnoletto); 1122. *Domenico Theotocopuli* (d. 1625), surnamed *Il Greco*, A Cardinal; *74. *Bartolome Esteban Murillo* (influenced by *Velazquez* and Van Dyck; d. 1682), Spanish peasant boy; *Velazquez*, 1376. Duel in the Prado near Madrid (sketch), 1129. Philip IV. (bought at the Hamilton sale for 6300*l.*); 1291. *Juan de Valdes Leal* (1630-91), Assumption; *Velazquez*, *197. Philip IV. hunting the wild boar, 741. Dead warrior ('Orlando muerto'), *1315. Portrait of Admiral Pulido-Pareja; 1229. *Morales* (1509-86; surnamed 'the Divine' from his love of religious subjects), Holy Family, a highly finished little work, recalling the Flemish manner; *Murillo*, 1286. Boy drinking, 1257. Birth of the Virgin; 1308. *J. B. del Mazo* (1610-87), Portrait. — On a stand: *176. *Murillo*, St. John and the Lamb.

Velazquez, *745. Philip IV., 1375. Christ at the house of Martha, *1148. Scourging of Christ. 244. *Ribera*, Pietà; *13. *Murillo*, Holy Family; 230. *Zurbaran* (d. 1662), Franciscan monk; 235. *Ribera*, Dead Christ.

1434. *Velazquez*, A Betrothal (little more than a sketch).

This picture was at one time believed to represent the betrothal of the daughter of Philip IV. to the Emperor Leopold, but it is perhaps more probable that it depicts the less magnificent betrothal of the painter's own daughter to his confrère El Mazo (see above, No. 1308). In this case the knight of Santiago seated at the table is probably a portrait of *Velazquez*.

Room XVI (adjoining R. XIV). OLDER BRITISH SCHOOL. To the left: *Thomas Gainsborough* (comp. p. 182), 760. Orpin, Parish Clerk of Bradford, Wiltshire; 109. The watering-place; *683. Mrs. Siddons. 1364. *Wilson* (1713-82), Sons of Frederick, Prince of Wales, with their tutor. — *Sir Joshua Reynolds*, portrait-painter and writer on art, founder and first president of the Royal Academy (1723-92), 889. His own portrait, 307. Age of Innocence, 886. Admiral Keppel, *1259. Anne, Countess of Albemarle, 890. George IV. as Prince of Wales, *182. Heads of angels, 305. Portrait, 885. The snake in the grass. — *Gainsborough*, 925. Landscape, 1044. Portrait; *Reynolds*, 107. The banished lord, 162. Infant Samuel, 892. Robinetta, a study of the Hon. Mrs. Tollemache, painted about 1786; 725. *J. Wright of Derby*, An experiment with the air-pump. — *Reynolds*, 306. Portrait of himself; 887. Portrait

of Dr. Johnson; 891. Lady and child. — 308. *Gainsborough*, Musidora bathing her feet; *Zoffany*, 1197. Portrait of David Garrick, 1371. Sir James Cockburn and his daughter; 1365. *Reynolds*, Lady Cockburn and her children; 1198. *Abbot* (1760-1803), Portrait; *312. *Romney* (1734-1802), Lady Hamilton as a Bacchante. — *Reynolds*, 79. The Graces decorating a terminal figure of Hymen (portraits of the daughters of Sir. W. Montgomery); 888. James Boswell, the biographer of Johnson. — 1068. *Romney*. The parson's daughter; 1362. *Brompton* (d. 1782), Thomas, 2nd Lord Lyttelton. — *Reynolds*, 111. Lord Heathfield, the defender of Gibraltar in 1779-83; 106, *754. Portraits. — 678. *Gainsborough*, Study for a portrait; 1452. *Stubbs* (1724-1806). Landscape, with a gentleman holding his horse. — There are also several other portraits in this and the following room by different hands.

Room XVII. OLDER BRITISH SCHOOL. To the left: *William Hogarth* (d. 1764), 1161. Miss Fenton, the actress, as 'Polly Peachum' in the 'Beggars' Opera'; *1046. Sigismunda mourning over the heart of Guisardo; 1162. Shrimp girl. — 1328. *Sam. Scott* (d. 1772), View of Westminster from the Thames; 1360. *Richard Wilson*, Sir Thos. Lyttelton of Hagley; 1153. *Nebot*, Covent Garden Market, with St. Paul's Church; 1464. *Hogarth*, Calais Gate (presented by the Duke of Westminster in 1895); 304, 1290, 108, 110, 1064, 267, 303, 302, 1071. *Wilson*, Landscapes; 1374. *Hogarth*, The painter's servants; 1016. *Sir Peter Lely* (d. 1680), Portrait. — *Hogarth*, 1153. Family group; 113-118. Marriage à la mode (in 1750 Hogarth received only 110*l.* for the series, which when sold again in 1794 realised 1381*l.*). — *1249. *William Dobson* (1610-46; the 'English Van Dyck'), Endymion Porter, Groom of the Bedchamber to Charles I.; 1224. *Hudson* (d. 1779), Scott, the painter; 675. *Hogarth*, Portrait of his sister; 1174. *Gainsborough*, Sketch for No. 109 (p. 207); 314. *Sam. Scott*, Old Westminster Bridge in 1745; 316. *Loutherbourg* (d. 1812), Lake in Cumberland; *Sam. Scott*, 1223. Old Westminster Bridge, 313. Old London Bridge; 1403, 1402. *Henry Morland* (d. 1791). The laundry-maid; 1076. *Unknown Master*, Portrait, supposed to be the poet Gay; 1361. *Balloni* (1708-87), Sir Richard Lyttelton; 112. *Hogarth*, Portrait of himself; 1281. *Francis Cotes* (d. 1770), Portrait of Mrs. Brocas.

To reach the next room, we cross the main staircase.

Room XVIII. BRITISH SCHOOL. In the doorway, under glass, are the palettes of John Constable (left) and Ford Madox Brown (right). To the left: *1242. *Alex. Nasmyth* (1758-1840; a painter of portraits and landscapes at Edinburgh; father of Patrick Nasmyth), Stirling Castle.

Sir David Wilkie describes Alex. Nasmyth as 'the founder of the landscape school of Scotland, and the first to enrich his native land with the representation of her romantic scenery'.

1030. *George Morland* (d. 1804), Interior of a stable (1791); 374. *Bonington* (d. 1828), Column of St. Mark at Venice; 380, 381.

Patrick Nasmyth (1786-1831), Landscapes; 787. *John S. Copley* (b. at Boston, Mass., in 1737; d. 1815), Siege and relief of Gibraltar. *John Constable* (one of the foremost English landscape painters, who has exercised great influence on the modern French school of landscape; 1776-1837), 1065. Corn-field, 1066. Barnes Common, 1235. House in which the artist was born, 1237. View on Hampstead Heath, 1245. Church-porch at Bergholt, Suffolk. 1069. *Thos. Stothard* (1755-1834), Nymphs discovering the narcissus-flower; 1283. *Gainsborough*. Dedham; 1244. *Constable*, Bridge at Gillingham; *1396. *Romney* (1734-1802), Mr. and Mrs. William Lindow; 1070. *Stothard*, Cupids; 1236. *Constable*, View on Hampstead Heath; 309. *Gainsborough*, The watering-place; 319. *Stothard*, Cupid and Calypso; 1276. *Constable*, Harwich; 1208. *Opie* (d. 1807), William Godwin; *Crome* ('Old Crome' of Norwich; d. 1821), 926. Windmill, *1037. Slate quarries, 689. Mousehold Heath, near Norwich; 1167. *Opie*, Portrait, supposed to be Mary Wollstonecraft (Mrs. Godwin); 129. *Sir Thomas Lawrence* (d. 1830), John Angerstein (p. 180); 1110. *William Blake* (1757-1827), The Spiritual Form of Pitt guiding Behemoth (an 'iridescent sketch of enigmatic dream', symbolizing the power of statesmanship in controlling brute force); 1163. *Stothard*, The Canterbury Pilgrims; 438. *John Linnell* (d. 1882), Woodcutters; 733. *John Copley*, Death of Major Peirson; 1177. *P. Nasmyth*, Landscape; 1246. *Constable*, House at Hampstead; 1164. *Blake*, Procession from Calvary; *Stothard*, 322. Battle, 320. Diana bathing; 1067. *G. Morland*, Quarry; *Gainsborough*, *311. Rustic children, 80. The market cart, 1271. Portrait; 1179. *P. Nasmyth*, Landscape; 317. *Stothard*, Greek vintage. *Copley*, 100. Last public appearance of the Earl of Chatham, who fainted in endeavouring to speak in the House of Peers on April 7th, 1778, and died a month later; 1072, 1073. Studies for No. 100. 321. *Stothard*, Intemperance (Cleopatra and Mark Antony); 310. *Gainsborough*, Watering-place; 1158. *James Ward* (d. 1859), Harlech Castle.

On screens: 1210. *Dante Gabriel Rossetti* (the leader of the pre-Raphaelite movement in English art; 1828-82), The Annunciation; 1405. *Lewis*, Edfou in Upper Egypt.

Room XIX. BRITISH SCHOOL. To the left: 785. *Sir Thos. Lawrence*, Mrs. Siddons; 1368. *Morton* (1802-45), Lady Cockburn; 1426. *Dyce* (1806-64), St. John leading the Virgin from the Tomb; 1370. *Morton*, Lady Hamilton; 1307. *Sir Thos. Lawrence*, Miss Caroline Fry; 379. *William J. Müller* (1812-45), Lycian peasants, with Mt. Massicytus in the distance; 1322. *William Bell Scott* (1811-90), Eve of the Deluge; 354. *G. S. Newton* (b. at Halifax, Nova Scotia, in 1794; d. 1835), Dutch girl at a window; 1184. *G. Lance* (d. 1864), Fruit; 1366. *Devis* (1763-1822), Sir James Cockburn; 1039. *Thos. Barker* (1769-1847), Landscape; 1369. *Devis*, Lady Cockburn; 1274. *Constable*, The Glebe farm; 1349, 1350. *Sir Edwin Landseer* (1802-73), Studies of lions; *Constable*, *1273. Flat-

ford Mill, 1272. Cenotaph erected in memory of Sir Joshua Reynolds in Coleorton Park, Leicestershire: 1351. *G. Morland*, Village inn; 1384. *P. Nasmyth*, View in Hampshire; 897. *Crome*, View at Chapel Fields. Norwich; 1238. *Sir Thos. Lawrence*, Sir Samuel Romilly; 1275. *Constable*, View at Hamstead; 1408. *Opie*, Portrait; 429. *Creswick* (1811-69), The pathway to the village-church; 1389. *Willcock* (1811-52), Chilston Lane, Torquay; 1186. *Glover* (1767-1849), Landscape with cattle; 1250. *Daniel Maclise* (1811-70), Charles Dickens; 1460. *Julius Caesar Ibbetson* (1759-1817), Smugglers on the Irish coast; 1367. *Morton*, Sir James Cockburn; 1306. *Thos. Barker*, Landscape, with figures and cattle; 1463. *W. J. Müller*, Street in Cairo.

Room XX. MODERN BRITISH SCHOOL. To the left: 451. *Fred. Goodall* (b. 1822), The tired soldier; 1182. *Charles Leslie* (1794-1859), Scene from Milton's 'Comus'; 607. *Sir Edwin Landseer*, Highland dogs; 439. *J. Linnell*, Windmill; 1414. *Westall* (1765-1836), Portrait; 1467. *Robt. Ludbrooke* (1770-1842), Landscape, with a view of Oxford; 407. *C. Stanfield* (d. 1867), View in Venice; 452. *J. F. Herring* (d. 1865), The scanty meal; 412. *Landseer*, Hunted stag; 359. *W. Etty* (d. 1849), Lute-player; 406. *Stanfield*, Lake of Como; 1111. *J. S. Cotman* (d. 1842), Wherries on the Yare; 759. *Armitage* (d. 1896), The Remorse of Judas; *1394. *Ford Madox Brown* (1821-93), Christ washing St. Peter's feet; 614. *Etty*, The bather; 352. *Collins* (1788-1847), The prawn-catchers; 411. *Landseer*, Highland music; 1413. *Sir Thos. Lawrence*, Portrait; 405. *Stanfield*, Battle of Trafalgar; 409. *Landseer*, King Charles' spaniels; *William Mulready* (1756-1863), 393. The last in, 394. Fair time; 431. *E. M. Ward* (d. 1879), Disgrace of Lord Clarendon; 400. *Roberts* (1796-1864), Interior of the cathedral at Burgos; 600. *Dyckmans* (1811-88), The blind beggar; 353. *Newton*, Yorick and the Grisette; 403. *Leslie*, Uncle Toby and Widow Wadman in the sentry-box (from 'Tristram Shandy'); *1226. *Landseer*, A distinguished member of the Royal Humane Society; 404. *Stanfield*, Entrance to the Zuyder Zee; *604. *Landseer*, Dignity and Impudence; 398. *Sir Charles Eastlake* (d. 1865), Greek girl; 1448. *Bonvin* (1817-88), Village-green in France; 410. *Landseer*, High Life and Low Life; 423. *Daniel Maclise* (1811-70), Malvolio and the Countess; *1209. *Walker* (1840-75), The Vagrants; 450. *Fred. Goodall*, Village holiday; 615. *W. P. Frith* (b. 1819), Derby Day; 1205. *F. L. Bridell* (d. 1863), Chestnut woods above Varenna, Lake Como; 1385. *A. L. Egg* (d. 1863), Beatrix knighting Esmond (from Thackeray's 'Esmond'); 183. *Thos. Phillips* (d. 1845), Sir David Wilkie; 447. *Cooke* (1811-80), Dutch boats in a calm; 241. *Sir David Wilkie* (d. 1841), The Parish Beadle; 917. *T. S. Good* (d. 1872), No news; 810. *C. Poussin*, Pardon Day in Brittany; *Constable*, *130. Corn-field, *1207. Haywain, *327. Valley Farm; 1404. *Jackson* (1778-1831), Portrait; 1379. *T. Woodward* (d. 1852), Rat-catcher; 427. *Webster* (1800-

1886), Dame-school; 1254. *Unknown Master* (late 18th cent.?), View of Hyde Park Corner; 1253. *J. Holland* (d. 1870), Hyde Park Corner in 1825; 426. *Webster*, The truant; 446. *J. C. Horsley*, The Pride of the Village (from Irving's 'Sketch Book'); 99. *Sir David Wilkie*, Blind Fiddler; 815. *Clays*, Dutch boats in the roads of Flushing; 122. *Sir David Wilkie*, Village Festival; 1428. *Lancaster* (d. 1850), View at Southampton; *1458. *Cotman*, A galliot in a gale; 1175. *James Ward*, Regent's Park in 1807; 1204. *James Stark* (d. 1859), Valley of the Yare, near Norwich; *Sir David Wilkie*, 328. The first earring, 924. *Blindman's Buff* (sketch).

On SCREENS: *1279. *Dante Gabriel Rossetti*, 'Beata Beatrix' (a portrait of the artist's wife, painted some time after her death); the words at the foot of the frame were quoted by Dante from Jeremiah to indicate the grief in Florence on Beatrice's death, the date of which (June 9th, 1290) is given at the top. — 1398. *Sir Chas. Eastlake*, Ippolita Torelli.

Room XXI. BRITISH SCHOOL OF THE 19th CENTURY. To the left: 402. *Leslie*, Sancho Panza in the chamber of the Duchess; 234. *Wilkie*, Portrait of Thomas Daniell, R. A.; 620. *Lee* (d. 1879), River-scene, the cattle by *Cooper*; *432. *E. M. Ward* (1816-79), The South Sea Bubble; 120. *Sir William Beechey* (d. 1839), Nollekens, the sculptor; *356. *Elty*, 'Youth on the prow and Pleasure at the helm' (Gray). *Sir E. Landseer*, 605. Defeat of Comus; 603. Sleeping bloodhound (painted in four days); *608. 'Alexander and Diogenes'. 922. *Lawrence*, Portrait of a child; 1142. *Cecil Lawson* (d. 1882), The August moon; *621. *Rosa Bonheur* (b. 1822), Horse-fair; 416. *Pickersgill* (d. 1875), Robert Vernon (p. 180). *Ary Scheffer* (d. 1868), 1170. SS. Augustine and Monica; 1169. Mrs. Robert Hollond, who sat for St. Monica in No. 1170. 397. *Eastlake*, Christ lamenting over Jerusalem; 401. *David Roberts* (architectural painter; d. 1864), Chancel of the church of St. Paul at Antwerp; 1392. *Bell* (1794-1883), Cardinal Bouchier urging the widow of Edward IV. to let her son out of sanctuary; 606. *Landseer*, Shoeing the bay mare; 444. *A. G. Egg*, Scene from the 'Diable Boiteux'; *Sir Edwin Landseer*, 413. Peace, 414. War; 443. *G. Lance*, Fruit; 399. *Sir Chas. Eastlake*, Escape of the Carrara family from the Duke of Milan in 1389; 1285. *Horace Vernet* (1789-1863), Napoleon I.; 437. *Danby* (d. 1861), Landscape; 609. *Sir E. Landseer*, The Maid and the Magpie; 899. *Thos. Daniell* (1749-1840), View in Bengal; *430. *E. M. Ward*, Dr. Johnson in Lord Chesterfield's ante-room; 1029. *Linton* (d. 1876), Temples of Paestum; *422. *Maclise*, Scene from Hamlet; 1156. *Arnald* (1763-1841), On the Ouse, Yorkshire; 340. *Sir A. Callcott* (1779-1844), Dutch peasants returning from market, 346. Entrance to Pisa; 898. *Sir Chas. Eastlake*, Byron's dream; *894. *Wilkie*, John Knox preaching before the Lords of the Congregation in 1559, after his return from an exile of 13 years; 1382. *Jackson*, Salvator Mundi; 1091. *Poole* (d. 1879), Vision of

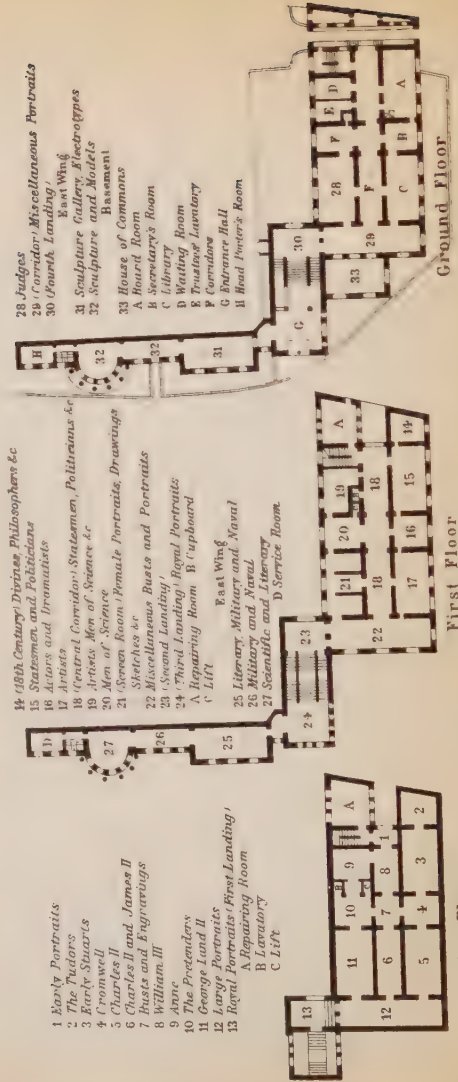
Ezekiel; 616. *E. M. Ward*, James II. receiving the news of the landing of William of Orange. — On SCREENS: *T. S. Good*, 919. Study of a boy, 378. The newspaper; *Wilkie*, 330. Landscape, 329. Bagpiper. — 1225. *T. Webster*, His father and mother; 1112. *Linnell*, Portrait; 1038. *Mulready*, Snow-scene; 1176, 1178. *P. Nasmyth*, Landscapes; 1407. *W. Dyce*, Pegwell Bay; 442. *Geo. Lance*, Little Redcap; 1388. *George Mason* (1818-72). The cast shoe.

Room XXII. contains an admirable collection of paintings by *J. M. W. Turner* (1775-1851), the greatest English landscape-painter (comp. p. 205), chiefly bequeathed by the artist himself. To the left: *528. Burial at sea of Sir David Wilkie; 534. Approach to Venice; *530. Snow-storm, steamboat off a harbour making signals; 472. Calais pier, English packet arriving; 470. Tenth plague of Egypt; 476. Shipwreck; 483. View of London from Greenwich; 813. Fishing-boats in a breeze; 480. Death of Nelson; 493. The Deluge; 481. Boat's crew recovering an anchor at Spithead; 488. Apollo slaying the Python; 477. Garden of the Hesperides; 513. Vision of Medea; 516. Childe Harold's Pilgrimage; 473. Holy Family; *497. Crossing the brook; 512. Caligula's palace and bridge at Baia; 558. Fire at sea (unfinished); 458. Portrait of himself; *538. Rain, steam, and speed, the Great Western Railway; 501. Shipwreck at the mouth of the Meuse; 520. Apollo and Daphne; 506. Dido directing the equipment of the fleet at Carthage; *502. Richmond Hill; 508. Ulysses deriding Polyphemus; 505. Apollo and the Sibyl, Bay of Baia; 474. Destruction of Sodom; *492. Frosty morning; 495. Apuleia in search of Apuleius; 559. Petworth Park; *535. The 'Sun of Venice' putting to sea; *524. The 'Fighting Temeraire' towed to her last berth to be broken up (one of the most frequently copied pictures in the whole Gallery); 486. View of Windsor; 548. Queen Mab's Grotto; 523. Agrippina landing with the ashes of Germanicus. — On SCREENS: 370. *Turner*, Grand Canal at Venice; *Turner's palette*, with an autograph letter. — *1391. *F. D. Walker*, The Harbour of Refuge; 369. *Turner*, Prince of Orange landing at Torbay.

15. The National Portrait Gallery.

Adjoining the National Gallery on the N.E., but forming an entirely separate building, is the new **National Portrait Gallery** (Pl. R, 26; II), erected in 1890-96. It is a handsome edifice in the Italian palatial style, designed by *Mr. Ewan Christian*, and is adorned externally with busts and carving. The entrance (adm., see p. 104) is on the E. side, facing St. Martin's Lane. The entire cost of the building was defrayed by *Mr. W. H. Alexander*, whose munificent offer to erect a permanent gallery for the collection was accepted by the Government in 1889. The director is *Mr. Lionel Cust*. List of Portraits *Id.*; a new catalogue is in preparation.

NATIONAL PORTRAIT GALLERY



The collection, which was founded by act of parliament in 1856, now contains upwards of 1000 portraits of men and women eminent in British history, literature, art, and science. Its first quarters were at 29 Great George Street, after which it found temporary resting-places in the Exhibition Galleries, South Kensington (p. 342), and at Bethnal Green Museum (p. 163). The present building had unfortunately to be built in three storeys, and some of its thirty odd exhibition rooms are small and not too well lighted. The arrangement and numbering of the rooms are also somewhat puzzling; and a careful study of the plan is necessary. The pictures, however, have been hung with great taste and judgment; on the upper floor a chronological order has been adhered to, while downstairs the arrangement is mainly by groups. The collection deservedly ranks among the most interesting sights of London; and, now that it is in easily accessible quarters, should be overlooked by no visitor to the great city. The following selection of the most interesting works follows a chronological order as far as possible and begins on the top floor (lighted from the roof), to which the visitor is recommended to ascend at once. The show-cases scattered throughout the rooms contain engravings, medals, autographs, and the like.

From an artistic point of view the finest paintings are in the earlier rooms, including specimens of Holbein, Van Dyck, Zuccherò, More, Miérevelt, Reynolds, Dobson, Kneller, Gainsborough, Romney, and others. The falling off is particularly noticeable in the royal portraits, those of Queen Victoria and Prince Albert comparing very poorly with those of (e.g.) the Tudor period. The fine series of portraits by *Mr. G. F. Watts* (p. 218), however, does something to redeem the mediocrity of the Victorian era.

TOP FLOOR.

Room I (small) contains the earliest portraits of the collection. Portraits of *Richard II.* (1366-1400) and *Henry IV.* (1366-1413), by unknown masters. Facsimile of an ancient diptych representing *Richard II.*, at the age of fifteen, kneeling before the Virgin and Child (Arundel Society publication). Portrait of *Geoffrey Chaucer* (1340-1400). Tracings of the portraits of *Edward III.* and his family on the E. wall of St. Stephen's Chapel, Westminster (date, 1356), now destroyed.

Room II, chiefly containing portraits of the Tudor Period (1485-1603). To the left, several portraits of the Plantagenet period, executed at a later date and of little artistic value. The best is that of *Richard III.* (d. 1483), in the act of putting a ring on his finger, probably by a Flemish painter. *Henry VIII.* at the age of fifty-three, an early-Flemish copy of the portrait by Luke Hornebolt at Warwick Castle; *Cardinal Wolsey*, a crude performance, probably after an Italian original; **Thomas Cranmer, Archbishop of Canterbury* (1489-1556), by Gerbarus Flicius; portraits of *Latimer* and *Ridley*; *Edward VI.*, by a pupil of Holbein; *Lady Jane Grey*, a small work by Lucas de Heere; *Sir Thomas More*; *Queen Mary I.*; *William Herbert, Earl of Pembroke*, probably by Sir Anthony More (More), a

pupil of Schoreel; *Philip II. of Spain*, by Coello; several portraits of *Queen Elizabeth*; portraits of *Sir Walter Raleigh* and the *Earl of Leicester*; *Sir Thomas Gresham* (1519-79), founder of the Royal Exchange (p. 135), by More; *Fore* (1516-87), author of the 'Book of Martyrs'; *Sir Henry Unton* (d. 1596), a curious work with scenes from his life, by an unknown painter; portrait of the '*Judicious Hooker*'; *Peter Martyr Vermilius* of Florence (d. 1562), preacher of the Reformation at Oxford, by Hans Asper of Zürich; two portraits of *Mary, Queen of Scots*, one after Janet, the other by Oudry; *Mary of Lorraine*, mother of Mary Stuart, long supposed to be a portrait of the latter (so-called Fraser-Tytler portrait); *John Knor*, the Scottish Reformer.

Room III (Early Stuarts; 1603-1649). *King James I.* (1567-1625); oil-portrait of *Shakspeare* (the Chandos portrait). In the case below are an engraving from the first folio edition of the plays (1623), photographs of portraits of Mary Stuart, and some autograph writings. *Ben Jonson* (d. 1637); *James VI. of Scotland* at the age of eight, by Zuccherò; *James I.*, in the royal robes, by Van Somer; *Lord Chancellor Bacon* (1561-1626), by Van Somer; *Michael Drayton*, the poet (d. 1631); *Group of eleven statesmen, assembled at Somerset House in 1604 to ratify a commercial treaty between England, Spain, and the Netherlands, by Marcus Gheeraedts, a fine work; *Coke*, the famous legal authority; **Endymion Porter*, confidant of Charles I. (1587-1649), by Dobson; *Countess of Pembroke*, by Gheeraedts; *Sir John Suckling*; *Sir Dudley Carleton*, Viscount Dorchester, and his wife, by Mierevelt; portraits of *Fletcher*, *Lord Herbert of Cherbury*, and *Harrington*; *Sir Kenelm Digby* (d. 1665), by Van Dyck; *Two Cavaliers*, by W. Dobson; *Abp. Laud*, after Van Dyck; *Children of Charles I.*, early copy of a well-known work by Van Dyck; *Charles I.*, by Old Stone, after Van Dyck; *George Villiers, Duke of Buckingham*, and his family, by Honthorst; *Sir Julius Caesar* (see p. 137), by Van Somer; *W. Dobson* (1610-1646), a follower of Van Dyck and the first native English portrait-painter of any eminence, by himself; *Selden*, the antiquary. — Another case in this room contains an engraving of *Guy Fawkes* and other conspirators of the Gunpowder Plot, with good portraits taken from life.

Room IV (Commonwealth; 1649-60). *Portraits of *Queen Elizabeth of Bohemia* (d. 1662), by Honthorst and Mierevelt; *Oliver Cromwell*, by Robert Walker; case with photographs of portraits of Oliver Cromwell; *Ireton*, by Walker; *Oliver Cromwell* at the age of fifty-eight, by an unknown painter; *Milton*, by Van der Plaas; portraits of *Baxter*, *Marrel*, *Cocker* (the arithmetician who lives in the phrase 'according to Cocker'; comp. p. 354), and *Sir Matthew Hale*.

Room V (Charles II.; 1660-1685). Portraits of *Quarles*, *Samuel Butler*, and the poet *Waller*; *Inigo Jones*, the architect (1573-1652), by Old Stone, after Van Dyck; *Isaac Barrow*, by Claude le Fèvre; *John Owen*; *Thomas Hobbes*, the philosopher (d. 1679),

by J. M. Wright; *Abp. Tillotson*; *Monk, Duke of Albemarle*, by Sir Peter Lely; *Col. Blood* (see p. 156), by Soest; *William, Lord Russell*; *Algernon Sidney*; *Archbp. Sancroft*; *Sir Peter Lely*, by himself; *Dr. William Harvey* (1578-1657), discoverer of the circulation of the blood; *A. A. Cooper*, first Earl of Shaftesbury; *Prince Rupert*, by Lely; *Charles II.*, by Mrs. Beale; *Wycherley*; several male portraits by Lely; *Pepys*, by John Hales; **Duke of Buckingham* (d. 1687), by Lely; '*Old Parr*', the centenarian (see p. 249), after Honthorst; *Cowley*; *Dryden*, by Kneller.

Room VI (Charles II. and James II.; 1660-1688). Portraits of *Nell Gwynne*, *Mary Davis*, the actress, *La Belle Hamilton*, and other beauties, by Sir Peter Lely; the **Countess of Shrewsbury*, by the same artist; *Locke*, the philosopher, by Brownover, after Kneller; *Saint Evremond*, by Parmentier; *Mary of Modena*, second wife of James II., by Wissing; *James II.*, by Riley; *Duchess of Cleveland*, by Kneller; *Duke of Monmouth*, by Lely; *Boyle*, by Kerseboom.

Room VII (Busts and Engravings). Engravings of various worthies of the 17th century. Busts of *Newton*, by Baily, *Cromwell*, by E. Pierce and by an unknown artist (latter in bronze), and *John Hampden* (terracotta; artist unknown).

Room VIII (William III.; 1688-1702). *Lord Chancellor Jeffreys*, by Kneller; *Sir Isaac Newton* (1642-1727), by Vanderbank; **Sir Christopher Wren*, the architect of St. Paul's Cathedral (1637-1723), by Kneller; the *Seven Bishops* (p. 234), by an unknown artist; *William III.*, by Wyck; *Mary II.*, by Wissing; *Earl of Halifax* (1661-1715), *Earl of Rochester* (d. 1711), by Kneller.

Room IX (Queen Anne; 1702-14). *Jonathan Swift* (1667-1745), by C. Jervas; *Congreve*, by Kneller; *Gay*, unfinished sketch by Kneller; *Joseph Addison* (1672-1719), by Kneller; *Alexander Pope* (1688-1744), crayon by Hoare; *Pope*, by Richardson; *Bentley*, by Thornhill; *Steele*, by Richardson; *Viscount Bolingbroke*, the statesman (1678-1751), by H. Rigaud; *Duke of Marlborough*, by Closterman, Wyck, and Kneller (the last treated allegorically); portraits of *Queen Anne*; *Duchess of Marlborough*, by Kneller; *Bishop Berkeley* (1684-1753), by Smibert; *James Thomson*, the poet (d. 1748), by Paton; *Joseph Addison* (see above), by Dahl; *Matt. Prior* (1664-1721), the poet, by Hudson, after Richardson.

Room X (The Pretenders). *President Duncan Forbes of Culloden* (1685-1747); *Prince James*, the Old Pretender (1688-1766), by Belle; *Prince Charles Edward*, the Young Pretender (1720-88), his wife, the *Countess of Albany*, and his brother, *Cardinal York*, three small portraits by Battoni; other portraits of the Pretenders and Card. York, by Largillière, Battoni, and Raphael Mengs; *Dr. Isaac Watts*, by Kneller.

Room XI (George I. and II.; 1714-1760). *Samuel Richardson* (1689-1761), by Highmore; *Charles Boyle*, 4th Earl of Orrery, by Jervas; *Earl of Chesterfield* (1694-1773), by Allan Ramsay, and

another by Hoare; *Lord Lyttelton* (1709-1773); *Chas. Sackville*, 6th Earl of Dorset, by Kneller; *Sir C. H. Williams*, by Mengs; *Robert Harley*, Earl of Oxford, after Kneller; *Thomas Gray*, by Ecardt; *Horace Walpole*, by Ecardt, and another by Hone; *Sir Robert Walpole*, by Van Loo; *George Washington*, by Gilbert Stuart; *Wm. Hogarth*, the painter (1697-1764), by himself; *Committee of the House of Commons* (1729), by Hogarth; *Simon Fraser*, Lord Lovat, by Hogarth; *Bust of W. Hogarth*, by Roubiliac; *Sir Hans Sloane* (p. 252), by Slaughter; *Roubiliac*, by Carpentiers; *Händel*, the composer (d. 1759), by Hudson.

Room XII (Corridor with large portraits). *Pope* and *Martha Blount*, by Jervas; *James II.*, by Kneller; *William III.*, by Wyck; *Warren Hastings* (1733-1818), by Davis; *Lord Mansfield*, by Copley; *Sir Wm. Hamilton* (1740-1803), by Sir Joshua Reynolds; *Shenstone*, by Alcock.

Room XIII (Staircase Landing: Royal Portraits). Various royal portraits by Hudson, Jervas, etc. — *Bust of Thomas Gray*, by Bacon.

FIRST FLOOR.

Room XIV (18th century: Divines, Philosophers, etc.). *Benjamin Franklin* (1706-1790), by Baricolo; *Dr. Erasmus Darwin*, by Wright of Derby; *Arkwright*, the inventor, by the same; *George Whitefield*, the preacher (d. 1770), by Woolaston; *Rev. Wm. Dodd*, executed for forgery in 1777, by Russell; *William Woodfall*, the printer of the 'Letters of Junius', by Beach; *John Howard*, by Matthew Brown; *John Wesley* (1703-1791), at the age of 63, by Hone, and another, at the age of 85, by Hamilton; *Bust of Wesley*, by an unknown artist; *Abp. Secker*, by Reynolds; *Paley*, by Beechey.

Room XV (Statesmen and Politicians). **W. Pulteney*, *Earl of Bath* (1682-1764), by Reynolds, vigorously handled; *Sir James Mackintosh* (d. 1832), by Lawrence; *J. P. Curran*; *Lord Chancellor Thurlow* (1732-1806), by Lawrence, and another by Phillips; *William Pitt*, first Earl of Chatham (d. 1778), by Brompton; *William Pitt the Younger* (1759-1806), by Hoppner; *R. B. Sheridan* (d. 1816), by Russell; **Charles James Fox* (1749-1806), by Hickel; *Edmund Burke* (d. 1797), by Reynolds; *Warren Hastings* (1733-1818), by Sir Thos. Lawrence, and another by Tilly Kettle. — Busts of *William Pitt* and *Charles James Fox*, by Nollekens; of *Canning*, by Chantrey, etc.

Room XVI (Actors and Dramatists). *David Garrick* (1716-79), by Pine; *Kemble* (1757-1826), the tragedian, by Gilbert Stuart; *Peg Woffington* (1720-60), the actress, painted as she lay in bed paralysed, by A. Pond; *Mrs. Siddons* (d. 1831), by Beechey; *Oliver Goldsmith* (1728-74), by a pupil of Reynolds, a portrait familiar from numerous engravings; *Grimaldi*, by Cawse. — Bust of *Garrick* (see above).

Room XVII (Artists). Busts of *Sir Charles Eastlake*, by Gibson; of *Wm. Elty* (d. 1849), by Noble; of *Sir Thos. Lawrence* (d. 1830),

by Baily; of *Benjamin West* (d. 1820), by Chantrey. — Portraits of *Angelica Kauffmann*, by herself; *Benjamin West*, by Gilbert Stuart; *Romney*, by himself; *Sir John Soane* (p. 221), by Jackson; *Gainsborough*, by himself; *Reynolds*, *Chambers*, and *Wilton*, group by Rigaud; *Sir Joshua Reynolds*, by himself; *William Blake*, by Phillips.

XVIII. CENTRAL CORRIDOR (Statesmen, Politicians, etc.). Lord *Brougham*, by Lonsdale; *Sir Rowland Hill*, by Vinter; *Disraeli*, by Millais; *Cobden*, by Dickinson; *John Bright*, by Oulless.

ROOM XIX (Artists, Men of Science, etc.). Portraits of *Bewick*, *Landseer*, *Daniel Maclise* (d. 1870), *Chantrey* (d. 1841), *John Gibson*, the sculptor (1791-1861), and other artists. *Henry Mackenzie*, the 'Man of Feeling', by Raeburn; *Home*, author of 'Douglas', by Raeburn; *Charles Dibdin*, by Phillips; *Macpherson* ('Ossian'), by a pupil of Reynolds; *Smeaton*, the engineer, by Rhodes; *Sir William Herschel* (1738-1822), by Abbott.

ROOM XX (Men of Science). *Dr. Jenner* (d. 1823), the discoverer of the protective properties of vaccination, by Northcote; in front lies his work 'On the Origin of Vaccine Inoculation' (1801), with a cow's hoof as letter-weight. **James Watt* (1736-1819), by C. J. de Breda. — In the centre, *Benjamin Disraeli*, statuette by Lord Ronald Gower.

ROOM XXI (Screen Room; Female Portraits, Drawings, Sketches, etc.). 1st Section: *Mrs. Fry*, after Leslie; *Lady Hamilton*, by Romney; *Hannah More*, by Pickersgill; *Mary Mitford*, by Lucas; *Mary Somerville*, in crayons, by Swinton; *George Eliot* (*Mrs. Cross*; d. 1880), drawing by Sir F. W. Burton; *E. B. Browning*, the poetess (d. 1861), a chalk drawing by Talfourd; *Christina Rossetti* and her mother, drawing by Dante Rossetti; *Thos. Hood* and his wife; *James Hogg*, the 'Ettrick Shepherd' (d. 1833), by Denning; *Lamb*, *Cole-ridge*, *Scuthey*, and *Wordsworth*, four small drawings in one frame, by Hancock; *Tennyson*, by Arnault. — 2nd Section: *D. G. Rossetti*, by himself; *Leech*, by Millais; *Sir David Wilkie* (d. 1841), by himself; *Pat. Nasmyth*, by Bewick. — 3rd Section: *Wolfe*, facsimile of a sketch made at Quebec in 1759; *David Livingstone*, sketch from life; *W. Wilberforce*, the philanthropist (d. 1833), by Sir T. Lawrence (unfinished); *Sir Robert Peel*, by Linnell; *Rev. Ed. Irving* (1792-1834), founder of the Irvingite or Catholic Apostolic Church, drawing by Slater; *Robert Owen*, the socialist (d. 1858); *Thomas Paine*, after Romney; *Lord Palmerston* at the age of eighteen; *Daniel O'Connell* (d. 1847), by Mulrenin. — Busts of *Mrs. Jameson* (Gibson), *Mrs. Hemans* (Fletcher), *Miss Amelia Edwards* (Ball), and *Grace Darling* (Dunbar).

XXII. CORRIDOR (Miscellaneous Busts and Portraits). Bust of *Sir Robert Peel* (d. 1850), by Noble; *Francis Horner*, the politician and essayist, one of the founders of the 'Edinburgh Review' (1778-1817), by Sir Henry Raeburn; Bust of the *Duke of Wellington*, by Francis; *Sir Wm. Blackstone*, by Reynolds; *William Roscoe*, by

Williamson. — The case in the centre contains clay busts of the *Hon. Mrs. Norton*, by Williamson, and of *Samuel Johnson*, by Boehm.

XXIII. LANDING. Full-length portraits of *Kemble* and *Mrs. Siddons*, by Sir Thos. Lawrence. — Busts of *Douglas Jerrold* (d. 1857), by Bailly; of *Thomas Moore* (d. 1852), by C. Moore; and of *Charles Knight* (d. 1873), by Durham.

We now descend a few steps to another landing, from which we enter the **East Wing** of the First Floor.

XXIV. LANDING (Royal Portraits). *William, Duke of Cumberland* (d. 1765), by Reynolds; *Prince Albert* (d. 1861), by Winterhalter; *Queen Victoria*, copy of Angeli; *George III.*, by Allan Ramsay; *Queen Charlotte*, wife of George III., by Ramsay.

The short passage leading from this landing to R. XXV contains busts of *Southey* (Lough), *Tennyson* (Miss Grant), *W. B. Proctor* (Foley), and *Scott* (Chantrey).

ROOM XXV (Literary, Military, and Naval). Small portraits of *Southey*, *S. T. Coleridge* (d. 1834), and *Cowper*. *Sir Walter Scott* (d. 1832), in his study at Abbotsford, with his deerhound Maida, by Sir Wm. Allan, the last portrait he sat for; another by Landseer. *John Keats* (d. 1821), by Hilton, and another by Severn; *Lord Byron* (d. 1824), in Greek costume, by T. Phillips; *Leigh Hunt* (d. 1859), by Haydon; *Robert Burns* (d. 1796), by Nasmyth, well known from engravings; *Chas. Lamb* (d. 1834), by Hazlitt; *Chas. and Mary Lamb*, by Cary; *Scott*, by Graham Gilbert; *S. T. Coleridge*, by Allston; *Thos. Campbell* (d. 1844), by Lawrence. — Fine series of portraits by G. F. Watts: *Sir Henry Taylor*, *D. G. Rossetti*, *Sir Ant. Panizzi*, *Matt. Arnold*, *Tennyson*, *Browning*, *Card. Manning*, *Lord Lawrence*, *J. S. Mill*, the *Earl of Shaftesbury*, *Robert Lowe*, *Lord Sherbrooke*, *Carlyle*, *Lord Lytton*, and *Lord Stratford de Redcliffe*. — *W. S. Landor* (d. 1864), by Fisher; *Browning*, by Lehmann; *W. M. Thackeray* (d. 1863), by Lawrence; *Charles Dickens* (d. 1870), by Ary Scheffer; *Douglas Jerrold* (d. 1857), by Macnee; *Geo. Grote*, the historian of Greece (1794-1871), by Stewardson; *Carlyle*, by Millais; **Thomas de Quincey* (1785-1859), by Sir John Watson Gordon; *R. L. Stevenson* (d. 1895), by Richmond; *Lord Macaulay* (d. 1859), sketch by Grant; *Professor John Wilson* (*Christopher North*; d. 1854), by Gordon; *Card. Newman*, by Miss E. Deane. — On the W. wall are various military and naval celebrities, including *Lord Clive* (d. 1774), by Dance; *General Wolfe* (1726-59), by Schaak; *Lord Nelson* (d. 1805), by L. J. Abbott and H. Füger of Vienna (two portraits); *Captain Cooke* (d. 1779), by Webber. — In the centre are busts of *Porson*, *Capt. Cooke*, *Thackeray* (by Foley), *Carlyle* (by Boehm), and an electrotype mask of *John Keats* (d. 1821).

ROOM XXVI (Military and Naval). *Admiral Parry*, by S. Pearce; *Brunel*, by Drummond; *Vancouver*; *Sir John Franklin*, by Phillips; the *Duke of Wellington*, by the Count d'Orsay.

Room XXVII (Scientific and Literary). *Brewster*, by Watson Gordon; *Darwin*, by Collier; *Sir Chas. Halle*, by Watts; *Sir Richard Owen*, by Pickersgill; *Michael Faraday* (d. 1867), by Phillips; *George Stephenson* (1781-1848), the first to apply the locomotive engine to railway-trains, and constructor of the first railway (from Manchester to Liverpool), opened in 1830, by Pickersgill; *Rev. Fred. Denison Maurice* (d. 1872), by Hayward; *Babbage*, inventor of the calculating machine, by Lawrence; *Hook*, by Eddis. — Among the busts is one of *Faraday*, by Brock.

We now return to R. XXIV (Landing) and descend thence to the —

GROUND FLOOR.

Room XXVIII (Judges). Modern Judges, including *Talfourd*, by Pickersgill.

XXIX. CORRIDOR (Miscellaneous Portraits). *Clarkson*, the philanthropist, by C. J. de Breda; *Sir George Scharf* (d. 1895), former keeper of the National Portrait Gallery, by Oules; **Jeremy Bentham*, the economist and political writer (d. 1832), by T. Frye and H. W. Pickersgill. — Bust of *Dr. Thos. Arnold* (1795-1842), by Behnes.

XXX. LANDING. *Convention of the Anti-Slavery Society* in 1840, by Haydon, with portraits of Clarkson, Fowell Buxton, Gurney, Lady Byron, etc. — Busts of *Lord Francis Jeffrey* (d. 1850), by Park, and *Samuel Lover* (d. 1868), by Foley.

Rooms XXXI and XXXII, on the groundfloor of the **E. Wing**, form the Sculpture Gallery, but had not yet been arranged or opened to the public when this Handbook went to press. Their contents include a series of electrotypes casts of statues of English monarchs and their wives.

A staircase to the right (as we enter the Gallery) descends to the **Basement**, with —

Room XXXIII. The *House of Commons in 1793*, by Karl Anton Hickel, presented by the Emperor of Austria in 1885. — The *First House of Commons after the Reform Bill of 1832*, with 320 portraits, by Hayter. — The *House of Lords in 1820*, during the discussion of the bill to divorce Queen Caroline, by Hayter (with portraits of the Queen, etc.).

16. Royal College of Surgeons. Soane Museum.

Floral Hall. Covent Garden Market. St. Paul's. Garrick Club.

Lincoln's Inn Fields (Pl. R, 31; II), to the W. of Lincoln's Inn (p. 167), are surrounded by lawyers' offices and form the largest square in London. The gardens were laid out by Inigo Jones, and before their enclosure in 1735 they were a favourite haunt of thieves and a resort of duellists. They were thrown open to the public in

1895. Lord William Russell (p. 157) was executed here in 1683, and among the other names closely associated with the Fields are those of the Duke of Newcastle, prime minister of George II. (house at the corner of Great Queen Street). Blackstone, Spencer, Percival (No. 59), Lord Erskine, Milton, Nell Gwynne, Tennyson (No. 55), John Forster (No. 58; the house of Mr. Tulkinghorn in 'Bleak House'), Brougham (No. 50), and Thomas Campbell (No. 61). Comp. 'Lincoln's Inn Fields', by C. W. Heckethorn (1895).

On the S. side of Lincoln's Inn Fields rises the **Royal College of Surgeons**, designed by Sir Charles Barry, and erected in 1835. It contains an admirable Museum. Visitors are admitted, through the personal introduction or written order of a member, on Mon., Tues., Wed., and Thurs. from 11 to 4 in winter, and from 11 to 5 in summer. The Museum is closed during the month of September. Application for orders of admission, which are not transferable, may be made to the secretary.

The nucleus of the museum consists of a collection of 13,000 anatomical preparations formed by John Hunter (d. 1793), which was purchased by Government after his death and presented to the College. It is divided into two chief departments: *viz.* the *Physiological Series*, containing specimens of animal organs and formations in a normal state, and the *Pathological Series*, containing similar specimens in an abnormal or diseased condition. The number of specimens in the Museum has been enormously increased since its foundation, and the building containing it has been several times enlarged. It now consists of five main rooms: the Western, Middle, and Eastern Museums, and the New Large and Small Museums (the last two erected in 1888-91).

The Human Osteological Collection occupies the groundfloors of the WESTERN, NEW LARGE, and NEW SMALL MUSEUMS and includes an admirable and extensive collection of the skulls of the different nations of the earth, deformed skeletons, abnormal bone formations, and the like. In the Central Wall Case on the E. side of the New Large Museum is the skeleton of the Irish giant Byrne or O'Bryan, 7ft. 7in. high; adjoining it, under a glass-shade, is that of the Sicilian dwarf, Caroline Crachami, who died at the age of 10 years, 20in. in height. Under the same shade are placed wax models of her arm and foot, and beside it is a plaster cast of her face. The Floor Cases contain various anatomical preparations. In the centre of the Western Museum is hung the skeleton of a Greenland whale; a marble statue of Hunter by Weekes, erected in 1864, stands in the middle of the floor at the S. end of the hall.

The Comparative Osteological Collection occupies the EASTERN MUSEUM, the MIDDLE MUSEUM, and part of the WESTERN MUSEUM. In the centre of the Eastern Museum are the skeletons of the large mammalia: whales (including a sperm-whale or cachalot, 50 ft. long), hippopotamus, giraffe, rhinoceros, elephant, etc. The elephant, Chuneé, was exhibited for many years in England, but becoming unmanageable had at last to be shot. The poor animal did not succumb till more than 100 bullets had been fired into its body. The skeleton numbered 4506 A. is that of the first tiger shot by the Prince of Wales in India in 1876. The skeleton of 'Orlando', a Derby winner, and that of a favourite deerhound of Sir Edwin Landseer, are also exhibited here. The Cases round the room contain smaller skeletons. In the Middle Museum the most interesting objects are the large antediluvian

skeletons. Skeleton of a gigantic stag (erroneously called the *Irish Elk*), dug up from a bed of shell-marl beneath a peat-bog at Limerick; giant armadilloes from Buenos Ayres; giant sloth (mylodon), also from Buenos Ayres; the huge megatherium, with the missing parts supplied. In the Wall Cases is a number of smaller skeletons and fossils. Several Floor Cases in the Western Museum contain a collection illustrating the zoology of the invertebrates, such as zoophytes, shell-fish, crabs, and beetles.

The galleries round the rooms contain *Pathological Specimens* (W. Museum and New Large Museum), *Physiological Specimens* (E. and Middle Museums), *Dermatological Specimens* (top gallery of W. Museum), etc. The *Collection of Calculi*, the *Toynbee Collection of Diseases of the Ear*, and the *Collection illustrating Diseases of the Eye* (all in the W. Museum) deserve special mention. The *Histological Collection* now comprises 12,000 specimens. The upper galleries of the new museums contain a collection of drawings and photographs illustrating rare or curious diseases. A room, entered from the staircase of the Eastern Museum, contains a collection of surgical instruments.

The Museum is conspicuous for its admirable organisation and arrangement. The College also possesses a library of about 40,000 volumes. The Council Room contains a good portrait of Hunter by *Reynolds* and several busts by *Chantrey*.

At No. 13, Lincoln's Inn Fields, N. side, opposite the College of Surgeons, is **Sir John Soane's Museum** (Pl. R, 31; *II*), founded by *Sir John Soane* (d. 1837), architect of the Bank of England. During March, April, May, June, July, and August this interesting collection is open to the public on Tues., Wed., Thurs., and Frid., from 11 to 5. During the recess visitors are admitted by tickets obtained from the curator, Mr. George Henry Birch, F. S. A. The collection, which is exceedingly diversified in character, occupies about a score of rooms and cabinets, some of which are very small, and is most ingeniously arranged, every corner being turned to account. Many of the contents are of little general interest, but some of the pictures and other objects of art are of great importance and well repay a visit. There are also many curiosities of historical or personal interest. A *General Description* of the contents, price 6d., may be had at the Museum.

The DINING ROOM AND LIBRARY, which the visitor first enters, are decorated somewhat after the Pompeian style. The ceiling paintings are by *Henry Howard, R. A.*, the principal subjects being Phœbus in his car, Pandora among the gods, Epimetheus receiving Pandora, and the Opening of Pandora's vase. On the walls are *Reynolds's* Snake in the grass, a replica of the picture at the National Gallery, and a portrait of Sir John Soane, by *Lawrence*. The Greek painted fictile vase at the N. end of the room, 2 ft. 8 in. high, the Greek vase and English chopine on the E. side, and a French clock with a small orrery all deserve notice. A glazed case on a table contains a fine illuminated MS. with a frontispiece by *Giulio Clovio*. The library also contains a large collection of valuable old books, drawings, and MSS., which are accessible to the student.

We now pass through two diminutive rooms, forming a corridor, into the MUSEUM, containing numerous marbles, columns, etc. To the right is the PICTURE GALLERY, a room measuring 13 ft. 8 in. in length, 12 ft. 4 in. breadth, and 19 ft. 6 in. in height, which, by dint of ingenious arrangement, can accommodate as many pictures as a gallery of the same height, 45 ft. long and 20 ft. broad. The walls are covered with movable shutters, hung with pictures on both sides. Among these are: *Hogarth's* "The Rake's Progress, a celebrated series of eight pictures, and "The

Election (four pictures); *Canaletto*, The Rialto at Venice, and The Piazza of St. Mark; a series of drawings by *Piranesi*; a collection of *Sir John Soane's* architectural designs: study of a head from one of Raphael's large cartoons, perhaps by *Giulio Romano*, and a copy by Flaxman of two heads from another cartoon. — When the last shutter of the S. wall is opened we see into a well-lighted recess, with a copy of a nymph by Westmacott, and into a small room called the Monk's Parloir (see below).

From the hall with the columns we descend into a kind of crypt, where we thread our way to the left, through numerous statues, both originals and casts, relics of ancient art, modern works by Flaxman and others, and a collection of cinerary urns, to the SEPULCHRAL CHAMBER, which contains the most interesting object in the whole collection. This is an Egyptian Sarcophagus, found in 1817 by Belzoni in a tomb in the valley of Bibân el-Mulûk, near the ancient Thebes, and consisting of one block of alabaster or arragonite, 9 ft. 4 in. long, 3 ft. 8 in. wide, and 2 ft. 8 in. deep at the head, covered both internally and externally with hieroglyphics and figures; it is 2½ inches in thickness. The hieroglyphics are interpreted as referring to Seti I., father of Ramses the Great. The sarcophagus was bought by Sir John Soane in 1824 for 2000*l*. On the S. side of this, the lower part of the Museum, is the MONUMENT COURT, with an 'architectural pasticcio', showing various styles, in the centre.

The MONK'S PARLOIR (see above) contains objects of mediæval art, some Peruvian antiquities, and two fine Flemish wood-carvings. The rooms on the ground-floor (to which we now re-ascend) are filled with statuary, architectural fragments, terracottas, and models, among which some fine Roman portrait-busts may be noticed. Behind the cast of the Apollo Belvedere is an additional picture-gallery, containing specimens of *Canaletto* ('Port of Venice'), *Turner* ('Adm. Tromp's barge entering the Texel; Kirkstall Abbey'), *Calcott* ('Passage Point'), *Cherissau*, *Eastlake*, etc. Adjoining this is a recess with portraits of the Soane family, works by *Ruysdael* and *Watteau* (*Les Noces*), etc. In the BREAKFAST ROOM are some choice illuminated MSS., and an inlaid pistol which once belonged to Peter the Great. This room, for its arrangement, mode of lighting, the use of mirrors, etc., is, perhaps, unique in London.

The DRAWING ROOMS, on the first floor, contain a carved ivory and gilt table and four chairs from the palace of Tippoo Sahib at Seringapatam; a collection of exquisitely delicate miniature paintings on silk, by *Labelle*; a small but choice collection of antique gems, chiefly from Tarentum; many drawings and paintings; and various architectural designs by *Sir John Soane*. In the glass-cases are exhibited the first three folio editions of Shakspeare, an original MS. of Tasso's '*Gerusalemme Liberata*', several large illuminated MSS., two sketch-books of Sir Joshua Reynolds, etc. On stands in these rooms are cork models of Pompeii, ancient temples, etc.

On the walls of the STAIRCASE are hung pictures, prints, and bas-reliefs. Below one of the staircase-windows is a small bronze Mercury, ascribed to *Giovanni da Bologna*. — A large variety of ancient painted glass has been glazed in the windows throughout the museum.

In Duke St., running to the W. from near the S.W. corner of the square, is the *Sardinian Catholic Chapel* (Pl. R, 31; II), opposite which Benjamin Franklin lodged while working as a printer in Wild Court, a little to the W. A little to the S.E. is the large *King's College Hospital*, behind which lies the once unsavoury district of *Clare Market*, named from the Earls of Clare (tablet) and now considerably improved.

GREAT QUEEN STREET, running to the S.W. from the N.W. corner of Lincoln's Inn Fields, contains *Freemasons' Hall* and *Freemasons' Tavern*, the London headquarters of the Masonic Craft. Among

former residents in this street were Lord Herbert of Cherbury, Sir Godfrey Kneller, and Sheridan. *Trinity Church*, in Little Queen Street, running to the N. to Holborn, stands on the site of the house in which Mary Lamb killed her mother in a fit of insanity (1796). Beyond Drury Lane (p. 174) Great Queen Street is continued by *Long Acre*, with numerous coach-builders' establishments. To the left (S.) of Long Acre diverges Bow Street, in which is the *Royal Italian Opera*, Covent Garden, adjoined by the *Floral Hall*, now used as a foreign fruit wholesale market. Nearly opposite is the *New Bow Street Police Court*, the most important of the 14 metropolitan police courts of London. At the corner of Bow Street and Russell Street was *Will's Coffee House*, the resort of Dryden and other literary men of the 17-18th centuries. Waller, Fielding, Wycherley, and Grinling Gibbons are among the eminent persons who once resided in Bow Street.

Russell Street leads hence to the E. to *Drury Lane Theatre* (p. 63), and to the W. to **Covent Garden Market** (Pl. R, 31 ; II), the property of the Duke of Bedford, the principal vegetable, fruit, and flower market in London. It presents an exceedingly picturesque and lively scene, the best time to see the vegetable market being about 6 o'clock on the mornings of Tuesdays, Thursdays, and Saturdays, the market-days (comp. p. 31). The show of fruit and flowers is one of the finest in the world, presenting a gorgeous array of colours and diffusing a delicious fragrance; it is seen to full advantage from 7 to 10 a.m. The Easter Eve flower-market is particularly brilliant.

The neighbourhood of Covent Garden is full of historic memories. The name reminds us of the *Convent Garden* belonging to the monks of Westminster, which in Ralph Agas's Map of London (1560) is shown walled around, and extending from the Strand to the present Long Acre (see above), then in the open country. The Bedford family received these lands (seven acres, of the yearly value of 6*l.* 6*s.* 8*d.*) as a gift from the Crown in 1552. The square was planned by Inigo Jones; and vegetables used to be sold here, thus perpetuating the associations of the ancient garden. In 1831 the Duke of Bedford erected the present market buildings, which have recently been much improved, though they are still quite inadequate for the enormous business transacted here on market-days. The neighbouring streets, Russell, Bedford, and Tavistock, commemorate the family names or titles of the lords of the soil. In the Covent Garden Piazzas, now nearly all cleared away, the families of Lord Crewe, Bishop Berkeley, Lord Hollis, Earl of Oxford, Sir Godfrey Kneller, Sir Kenelm Digby, the Duke of Richmond, and other distinguished persons used to reside. In this square was the old 'Bedford Coffee-house', frequented by Garrick, Foote, and Hogarth, where the Beef-Steak Club was held; and here was the not over savoury 'Old Hummums Hotel'. Here also was 'Evans's' (so

named from a former proprietor), a house once the abode of Sir Kenelm Digby, and long noted as a place for suppers and evening entertainments. It is now occupied by a club. — At No. 4 York Street, to the E. of the Flower Market, Thomas de Quincey wrote the 'Confessions of an English Opium Eater'. Charles and Mary Lamb lived at No. 20 Russell Street (1817-23). Joseph Turner (1775-1851), the son of a hair-dresser, was born at No. 20 Maiden Lane, to the S. of Covent Garden; and in the same street Andrew Marvell (1621-78), the poet, once resided, and Voltaire lodged for some time.

The neighbouring church of **St. Paul**, a plain building erected by *Inigo Jones* at the beginning of the 17th cent., contains nothing of interest. It was the first Protestant church of any size erected in London. In the churchyard are buried *Samuel Butler* (d. 1680), the author of 'Hudibras'; *Sir Peter Lely* (*Vandervaele*, d. 1680), the painter; *W. Wycherley* (d. 1715), the dramatist; *Grintling Gibbons* (d. 1721), the carver in wood; *T. A. Arne* (d. 1778), the composer of 'Rule Britannia'; *John Wolcot* (*Peter Pindar*; d. 1819), the author; *John Taylor* (d. 1654), the 'Water Poet'; and *Kynaston* (d. 1712), the actor of female parts.

The **Garrick Club**, 13 and 15 Garrick Street, Covent Garden, founded in 1831, possesses an important and valuable collection of portraits of celebrated English actors, shown on Wednesdays only, to visitors accompanied by a member.

17. Whitehall.

United Service Museum. The Horse Guards. The Government Offices.

The broad and handsome street leading from Trafalgar Square, opposite the National Gallery, to the S., towards Westminster, is called **Whitehall** (Pl. R, 26; IV), after the famous royal palace of that name formerly situated here, of which the banqueting hall only now remains.

At the beginning of the 13th cent., the Chief Justiciary, Hubert de Burgh, who resided here, presented his house with its contents to the Dominican monks of Holborn, who afterwards sold it to Walter Gray, Archbishop of York. Thenceforward it was the London residence of the Archbishops of York, and was long known as York House or York Palace. On the downfall of Wolsey, Archbishop of York, and favourite of Henry VIII., York House became crown property, and received the name of *Whitehall*: —

'Sir, you
Must no more call it York-place, that is past;
For, since the cardinal fell, that title's lost;
'Tis now the king's, and call'd — Whitehall'.

Hen. VIII. iv. 6.

The palace was greatly enlarged and beautified by its new owner, Henry VIII., and with its precincts became of such extent

as to reach from Scotland Yard to near Bridge Street, and from the Thames far into St. James's Park, passing over what was then the narrow street of Whitehall, which it spanned by means of a beautiful gateway designed by Holbein.

The banqueting-hall of old York House, built in the Tudor style, having been burned down in 1615, James I. conceived the idea of erecting on its site a magnificent royal residence, designed by *Inigo Jones*, which would have filled the whole space between Westminster and Charing Cross, St. James's Park and the Thames. The building was begun, but, at the time of the breaking out of the Civil War, the Banqueting Hall only had been completed. In 1691 part of the old palace was burned to the ground, and the remainder in 1697; so that nothing remained of Whitehall, except the new hall, which is still standing (on the E. side of Whitehall; see below).

The reminiscences of the tragic episodes of English history transacted at Whitehall are much more interesting than the place itself. It was here that Cardinal Wolsey, the haughty, splendour-loving Archbishop of York, gave his costly entertainments, and here he was disgraced. Here, too, Henry VIII. became enamoured of the unhappy Anne Boleyn, at a ball given in honour of the fickle and voluptuous monarch; and here he died in 1547. Holbein, the famous painter, occupied rooms in the palace at that period. It was from Whitehall that Elizabeth was carried as a prisoner to the Tower, and to Whitehall she returned in triumph as Queen of England. From an opening made in the wall between the upper and lower central windows of the Banqueting Hall, Charles I. was led out to the scaffold erected in the street close by. A little later the Protector Oliver Cromwell took up his residence here with his secretary, John Milton, and here he died on 3rd Sept., 1658. Here Charles II., restored, held a profligate court, one of the darkest blots on the fame of England, and here he died in 1685. After the destruction of Whitehall Palace by fire in 1697, St. James's Palace became the royal residence.

The *Banqueting Hall*, one of the most splendid specimens of the Palladian style of architecture, is 111 ft. long, 55½ ft. wide, and 55½ ft. high. The ceiling is embellished with pictures by *Rubens*, on canvas, painted abroad, at a cost of 3000*l.*, and sent to England. They are in nine sections, and represent the Apotheosis of James I. in the centre, with allegorical representations of peace, plenty, etc., and scenes from the life of Charles I., the artist's patron. Van Dyck was to have executed for the sides a series of mural paintings, representing the history and ceremonies of the Order of the Garter, but the scheme was never carried out. George I. converted the banqueting-house into a *Royal Chapel*, which was dismantled in 1890, and in 1894 the United Service Museum was removed hither (see p. 226; adm., see p. 104). The base-

ment floor or crypt, previously subdivided into dark cellars, was at the same time restored and provided with a concrete floor, while the wood of the oaken pews was used to panel the bases of the walls and piers.

Adjoining the Banqueting Hall on the S. are the new buildings of the **Royal United Service Institute**, which was founded in 1830 and possesses an interesting collection of objects connected with the military and naval professions, and a library. The institution numbers about 4600 members, each of whom pays an entrance fee of 1*l.* and a yearly subscription of the same amount or a life-subscription of 10*l.* The new buildings contain a large *Lecture Hall*, *Library*, *Smoking Room*, etc., while the *United Service Museum* is accommodated in the Banqueting Hall (see below). Admission to the Museum, see p. 104. Soldiers, sailors, and policemen in uniform are admitted free. — Until 1894 the Institute occupied a building in Whitehall Yard, now Horse Guards Avenue, to the N. of the hall.

The BANQUETING HALL contains a large "Model of the battle of Waterloo, by *Captain Siborne*, in which 190,000 figures are represented, giving one an admirable idea of the disposition and movements of the forces on the eventful day; relics of Napoleon and the Duke of Wellington; the skeleton of Napoleon's charger, Marengo; the skull of Shaw, the Lifeguardsman, and numerous memorials of Waterloo. *Hamilton's* model of Sebastopol, showing the position of the troops; a model of the battle of Trafalgar, showing the British fleet breaking the enemy's line; and a model of the battle of Sadowa, besides numerous models of war-vessels of various dates, are also placed here. — The rest of the collection, placed partly in this hall and partly in the BASEMENT, includes weapons and martial equipments from America, Africa, the South Sea Islands, etc.; a *European Armoury*, containing specimens of the armour and weapons of the different European nations; an *Asiatic Armoury*, with Indian guns and armour, etc.; a *Naval Collection*, including models of different kinds of vessels, ships' gear, marine machinery, and the like, including an ingenious little model of a ship, executed by a French prisoner-of-war; relics of Franklin's expedition to the N. pole, and others of the Royal George, sunk at Spithead in 1782; cases containing the swords of Cromwell and General Wolfe; a midshipman's dirk that belonged to Nelson; the pistols of Sir Ralph Abercromby, Bolivar, and Tippee Sahib; relics of Sir John Moore; personal relics of Drake, Nelson, Captain Cook, and other famous seamen; numerous other interesting historical relics; models of ordnance and specimens of shot and shells; model steam-engines; military models of various kinds: siege-operations with trenches, lines, batteries, approaches, and walls in which a breach has been effected; fortifications, pioneer instruments, etc.; uniforms and equipments of soldiers of different countries; fire-arms and portions of fire-arms at different stages of their manufacture; trophies from the Crimean War and from the last campaigns in China, Ashantee, etc.

In *Whitehall Gardens*, at the back of Whitehall, stands a bronze statue of James II., by *Grinling Gibbons*, erected in 1686 and left undisturbed at the Revolution.

Whitehall and the neighbourhood now contain various public offices. Near Charing Cross, to the left, is *Great Scotland Yard*, once the headquarters of the Metropolitan Police (comp. p. 227). Scotland Yard is said to have belonged to the Kings of Scotland (whence its name) from the reign of Edgar to that of Henry II. At a later period, Milton, Inigo Jones, Sir Christopher Wren, and

other celebrated persons resided here. Opposite, on the right side of Whitehall, is the **Admiralty**, built in 1722-26, behind which, in St. James's Park, large new offices have been recently erected. The Admiralty Board consists of a First Lord (usually a member of the Cabinet), four Naval Lords, and a Civil Lord, besides a parliamentary and a permanent secretary. Below the Admiralty is the **Horse Guards**, the office of the commander-in-chief of the army, an inconsiderable building with a low clock-tower, erected in 1753 on the site of an old Tilt Yard. It derives its name from its original use as a guard-house for the palace of Whitehall. Two mounted Life Guards are posted here as sentinels every day from 10 a.m. to 4 p.m., and the operation of relieving guard, which takes place hourly, is interesting. At 11 a.m. the troop of 40 Life Guards on duty is relieved by another troop, when a good opportunity is afforded of seeing a number of these fine soldiers together. The infantry sentries on the other side of the Horse Guards, in St. James's Park, are also changed at 11 a.m. A passage, much frequented by pedestrians, leads through the Horse Guards into St. James's Park, but no carriages except those of royalty and of a few privileged persons are permitted to pass.

The **Treasury**, a building 100 yds. in length, situated between the Horse Guards and Downing Street, originally erected during the reign of George I. and provided by Sir Charles Barry with a new façade, is the office of the *Prime Minister (First Lord of the Treasury)* and also contains the *Education Office*, the *Privy Council Office*, and the *Board of Trade*. The *Office of the Chancellor of the Exchequer* occupies a separate edifice in Downing Street.

To the S., between Downing Street and Charles Street, rise the new **Public Offices**, a large pile of buildings in the Italian style constructed in 1868-73 at a cost of 500,000*l.*, from designs by Sir G. G. Scott (d. 1878). They comprise the *Home Office*, the *Foreign Office*, the *Colonial Office*, and the *India Office*. None of these offices are now shown to visitors. — The effect of the imposing façade towards Parliament Street (the southern prolongation of Whitehall) has been greatly enhanced by the widening of the street to 50 yds., whereby, too, a view of Westminster Abbey from Whitehall is disclosed; but the removal of the W. side of Parliament Street will be necessary for the full realisation of this effect.

The modern edifice on the E. side of Whitehall opposite the Treasury, in the Franco-Scottish Renaissance style, is *Montague House*, the mansion of the Duke of Buccleuch, containing a splendid collection of miniatures and many valuable pictures.

No. 2 *Whitehall Gardens*, to the N. of Montague House, was the home of Benjamin Disraeli (Lord Beaconsfield) in 1873-75. No. 4 was the town house of Sir Robert Peel, whither he was carried to die after falling from his horse in Constitution Hill (June 29th, 1850).

Derby Street, on the E. side of Parliament Street, leads to *New Scotland Yard*, on the Victoria Embankment, the headquarters of

the Metropolitan Police since 1891. The turreted building, in the Scottish baronial style, was designed by Norman Shaw, and is impressive by its simplicity of outline and dignity of mass.

18. Houses of Parliament and Westminster Hall.

St. Margaret's Church. Westminster Bridge.

The ***Houses of Parliament**, or **New Palace of Westminster** (Pl. R, 25; IV), which, together with Westminster Hall, form a single pile of buildings, have been erected since 1840, from a plan by *Sir Charles Barry*, which was selected as the best of 97 sent in for competition. The previous edifice was burned down in 1834. The new building is in the richest late-Gothic (Tudor or Perpendicular) style, and covers an area of 8 acres. It contains 11 courts, 100 staircases, and 1100 apartments, and has cost in all about 3,000,000*l.* Although so costly a national structure, some serious defects are observable; the external stone is gradually crumbling, and the building stands on so low a level that the basement rooms are said to be lower than the Thames at high tide. The *Clock Tower* (*St. Stephen's Tower*), at the N. end, next to Westminster Bridge, is 318 ft. high; the *Middle Tower* is 300 ft. high; and the S.W. *Victoria Tower*, the largest of the three (75 ft. sq.), through which the Queen enters on the opening and prorogation of Parliament, attains a height of 340 ft. The archway is 65 ft. high. The large clock has four dials, each 23 ft. in diameter, and it takes five hours to wind up the striking parts. A light in the Clock Tower by night, and the Union flag flying from the Victoria Tower by day, indicate that the 'House' is sitting. The great Bell of the Clock Tower, popularly known as 'Big Ben' (named after Sir Benjamin Hall, First Commissioner of Works at the time of its erection) is one of the largest known, weighing no less than 13 tons. It was soon found to have a flaw or crack, and its tone became shrill, but the crack was filed open, so as to prevent vibration, and the tone became quite pure. It is heard in calm weather over the greater part of London. The imposing river front (E.) of the edifice is 940 ft. in length. It is adorned with statues of the English monarchs from William the Conqueror down to Queen Victoria, with armorial bearings, and many other enrichments.

The impression produced by the interior is in its way no less imposing than that of the exterior. The tasteful fitting-up of the different rooms, some of which are adorned down to the minutest details with lavish magnificence, is in admirable keeping with the office and dignity of the building.

The Houses of Parliament are shown on Saturdays from 10 to 4, (no admission, however, after 3.30) by tickets obtained gratis at the entrance. We enter on the W. side by a door adjacent to the

R I V E R

R I V E R

SPEAKER'S

RESIDENCE

COMMONS' LIBRARIES

CORRIDOR

COMMONS' REFRESHMENT ROOMS

SPEAKER'S
COURT

COMMONS' COURT

COMMONS' INNER
COURT

EAST DIVISION LOBBY

HOUSE OF
COMMONS

COMMONS' LOBBY

CORRIDOR

WEST DIVISION LOBBY

LIBRARIAN'S
RESIDENCE

COMMONS' CHIEF CLERK'S
RESIDENCE

ASSISTANT
SERJEANT

STAR CHAMBER
COURT

CLOISTER
COURT

COVERED ARCADE

NEW
PALACE

YARD
PUBLIC ENTRANCE

MEMBERS
ENTRANCE

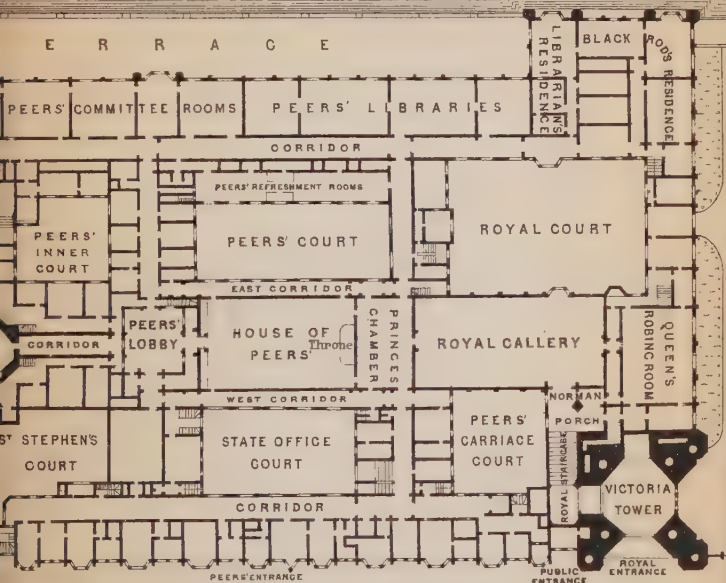
MEMBERS
ENTRANCE

ENTR. OF CRYPT

WESTMINSTER HALL

H A M E S

E R R A C E



Statue of Richard Coeur de Lion

O L D P A L A C E Y A R D



Scale.

20 30 40 50 Metres

0 50 100

100 feet

Wagner & Debes, Leipzig.

Victoria Tower (public entrance also through Westminster Hall; Handbook, 6d. or 1s., unnecessary).

Ascending the staircase from the entrance door, we first reach the *Norman Porch*, a small square hall, with Gothic groined vaulting, and borne by a finely clustered central pillar. We next enter (to the right) the QUEEN'S ROBIN ROOM, a handsome chamber, 45 ft. in length, the chief feature in which is formed by the fresco paintings by *Mr. Dyce*, representing the virtues of chivalry, the subjects being taken from the Legend of King Arthur. Above the fireplace the three virtues illustrated are Courtesy, Religion, and Generosity; on the N. side are Hospitality and Mercy. The fine dado panelling with carvings illustrative of Arthurian legends, the rich ceiling, the fireplace, the doors, the flooring, and the state-chair at the E. end of the room are all worthy of notice. Next comes the ROYAL or VICTORIA GALLERY, 110 ft. long, through which the Queen, issuing from the Queen's Robing Room on the S., proceeds in solemn procession to the House of Peers, for the purpose of opening or proroguing Parliament. On these occasions privileged persons are admitted into this hall by orders obtained at the Lord Chamberlain's Office. The pavement consists of fine mosaic work; the ceiling is panelled and richly gilt. The sides are adorned with two large frescoes in water-glass by *Maclise*; on the left, Death of Nelson at Trafalgar (comp. p. 178), and on the right, Meeting of Blücher and Wellington after Waterloo.

The PRINCE'S CHAMBER, the smaller apartment entered on quitting the Victoria Gallery, is a model of simple magnificence, being decorated with dark wood in the style for which the middle ages are famous. Opposite the door is a group in marble by *Gibson*, representing Queen Victoria enthroned, with allegorical figures of Clemency and Justice. The stained-glass windows on the W. and E. exhibit the rose, thistle, and shamrock, the emblems of England, Scotland, and Ireland. In the panels of the handsome wainscot is a series of portraits of English monarchs and their relatives of the Tudor period (1485-1603).

These are as follows, beginning to the left of the entrance door: 1. Louis XII. of France; 2. Mary, daughter of Henry VII. of England and wife of Louis; 3. Charles Brandon, Duke of Suffolk, Mary's second husband; 4. Marquis of Dorset; 5. Lady Jane Grey; 6. Lord Guildford Dudley, her husband; 7. James IV. of Scotland; 8. Queen Margaret, daughter of Henry VII. of England and wife of James (through this princess the Stuarts derived their title to the English throne); 9. Earl of Angus, second husband of Margaret, and Regent of Scotland; 10. James V.; 11. Mary of Guise, wife of James V., and mother of Mary Stuart; 12. Queen Mary Stuart; 13. Francis II. of France, Mary Stuart's first husband; 14. Lord Darnley, her second husband; 15. Henry VII.; 16. Elizabeth, daughter of Edward IV., and wife of Henry (this marriage put an end to the Wars of the Roses, by uniting the Houses of York and Lancaster); 17. Arthur, Prince of Wales; 18. Catharine of Aragon; 19. Henry VIII.; 20. Anne Boleyn; 21. Jane Seymour; 22. Anne of Cleves; 23. Catharine Howard; 24. Catharine Parr; 25. Edward VI.; 26. Queen Mary of England; 27. Philip of Spain, her husband; 28. Queen Elizabeth.

Over these portraits runs a frieze with oak leaves and acorns and the armorial bearings of the English sovereigns since the Conquest; below, in the sections of the panelling, are 12 reliefs in oak, representing events in English history (Tudor period).

Two doors lead from this room into the *HOUSE OF PEERS, which is sumptuously decorated in the richest Gothic style. The oblong chamber, in which the peers of England sit in council, is 90 ft. in length, 45 ft. broad, and 45 ft. high. The floor is almost entirely occupied with the red leather benches of the 550 members. The twelve fine stained-glass windows contain portraits of all the kings and queens of England since the Conquest. At night the House is lighted by electricity. Eighteen niches between the windows are occupied by statues of the barons who extorted the Magna Charta from King John. The very handsome walls and ceiling are decorated with heraldic and other emblems.

Above, in recesses at the upper and lower ends of the room, are six frescoes, the first attempts on a large scale of modern English art in this department of painting. That on the wall above the throne, in the centre, represents the Baptism of King Ethelbert (about 596), by *Dyce*; to the left of it, Edward III. investing his son, the 'Black Prince', with the Order of the Garter; on the right, Henry, son of Henry IV., acknowledging the authority of Judge Gaseigne, who had committed the Prince to prison for striking him, both by *Cope*. — Opposite, at the N. end of the chamber, three symbolical pictures of the Spirits of Religion, Justice, and Chivalry, the first by *Horsley*, the other two by *Maclise*.

At the S. end of the hall, raised by a few steps, and covered with a richly gilded canopy, is the magnificent throne of the Queen. On the right of it is the lower throne of the Prince of Wales, while on the left is that intended for the sovereign's consort. At the sides are two large gilt candelabra.

The celebrated woolsack of the Lord Chancellor, a kind of cushioned ottoman, stands in front of the throne, almost in the centre of the hall. — At the N. end of the chamber, opposite the throne, is the *Bar*, where official communications from the Commons to the Lords are delivered, and where law-suits on final appeal are pleaded. Above the Bar are the galleries for the reporters and for strangers. Above the throne on either side are seats for foreign ambassadors and other distinguished visitors.

From the House of Lords we pass into the PEERS' LOBBY, another rectangular apartment, richly fitted up, with a door on each side. The brass foliated wings of the southern door are well worthy of examination. The corners contain elegant candelabra of brass. The encaustic tiled pavement, with a fine enamel inlaid with brass in the centre, is of great beauty. Each peer has in this lobby his own hat-peg, etc., provided with his name.

The door on the left (W.) side leads into the PEERS' ROBIN ROOM (not usually shown), which is decorated with frescoes by *Herbert*. Two only have been finished (Moses bringing the Tables of the Law from Sinai, and the Judgment of Daniel).

The door on the N. side opens on the PEERS' CORRIDOR, the way

to the Central Hall and the House of Commons. This corridor is embellished with the following eight frescoes (beginning on the left): —

1. Burial of Charles I. (beheaded 1649); 2. Expulsion of the Fellows of a college at Oxford for refusing to subscribe to the Covenant; 3. Defence of Basing House by the Cavaliers against the Roundheads; 4. Charles I. erecting his standard at Nottingham; 5. Speaker Lenthall vindicating the rights of the House of Commons against Charles I. on his attempt to arrest the five members; 6. Departure of the London train-bands to the relief of Gloucester; 7. Embarkment of the Pilgrim Fathers for New England; 8. Lady Russell taking leave of her husband before his execution.

The spacious *CENTRAL HALL, in the middle of the building, is octagonal in shape, and richly decorated. It is 60 ft. in diameter and 75 ft. high. The surfaces of the stone-vaulting, between the massive and richly embossed ribs, are inlaid with Venetian mosaics, representing in frequent repetition the heraldic emblems of the English crown, viz. the rose, shamrock, thistle, porteullis, and harp. Lofty portals lead from this hall into (N.) the Corridor to the House of Commons; to (W.) St. Stephen's Hall; to (E.) the Waiting Hall (see below); and (S.) the House of Peers (see p. 230). Above the last door is a St. George, in glass mosaic, by *Poynter*. Here, too, are statues of Lord John Russell (d. 1878), Lord Idlesleigh (d. 1887), Lord Granville (d. 1891), and John Bright (d. 1889), the last rather a failure.

The niches at the sides of the portals bear statues of English sovereigns. At the W. door: on the left, Edward I., his consort Eleanor, and Edward II.; on the right, Isabella, wife of King John, Henry III., and Eleanor, his wife. At the N. door: on the left, Isabella, wife of Edward II., Henry IV., and Edward III.; on the right, Richard II., his consort, Anne of Bohemia, and Philippa, wife of Edward III. At the E. door: on the left, Jane of Navarre, wife of Henry IV., Henry V., and his wife Catharine; on the right, Henry VI., Margaret, his wife, and Edward VI. At the S. door: on the left, Elizabeth, wife of Edward IV., Edward V., and Richard III.; on the right, Anne, wife of Richard III., Henry VII., and his consort Elizabeth. The niches in the windows are filled with similar statues.

Round the handsome mosaic pavement runs the inscription (in the Latin of the Vulgate), 'Except the Lord keep the house, their labour is but lost that build it'.

A door on the E. side of the Central Hall leads to the HALL OF THE POETS, also called the UPPER WAITING HALL (not usually shown). It contains the following frescoes of scenes from English poetry, now in a very dilapidated condition: — Griselda's first trial of patience, from Chaucer, by *Cope*; St. George conquering the Dragon, from Spenser, by *Watts*; King Lear disinheriting his daughter Cordelia, from Shakspeare, by *Herbert*; Satan touched by the spear of Ithuriel, from Milton, by *Horsley*; St. Cecilia, from Dryden, by *Tenniel*; Personification of the Thames, from Pope, by *Armitage*; Death of Marmion, from Scott, by *Armitage*; Death of Lara, from Byron, by *W. Dyce*.

Beyond the N. door of the Central Hall, and corresponding with the passage leading to the House of Lords in the opposite direction, is the COMMONS' CORRIDOR, leading to the House of Commons. It is also adorned with 8 frescoes, as follows (beginning on the left): —

1. Alice Lisle concealing fugitive Cavaliers after the battle of Sedgemoor; 2. Last sleep of the Duke of Argyll; 3. The Lords and Commons delivering the crown to William and Mary in the Banqueting Hall; 4. Acquittal of the Seven Bishops in the reign of James II. (comp. p. 234); 5. Monk declaring himself in favour of a free parliament;

6. Landing of Charles II.; 7. The executioner hanging Wishart's book round the neck of Montrose; 8. Jane Lane helping Charles II. to escape.

We next pass through the COMMONS' LOBBY to the —

HOUSE OF COMMONS, 75 ft. in length, 45 ft. wide, and 41 ft. high, very substantially and handsomely fitted up with oak-paneling, in a simpler and more business-like style than the House of Lords. The present ceiling, which hides the original one, was constructed to improve the lighting and ventilation. The members of the House (670 in number, though seats are provided for 476 only) enter either by the public approach, or by a private entrance through a side-door to the E. of Westminster Hall and along an arcade between this hall and the Star Chamber Court. The twelve stained-glass windows are adorned with the armorial bearings of parliamentary boroughs. In the evening the House is lighted through the glass panels of the ceiling. The seat of the Speaker or president is at the N. end of the chamber, in a straight line with the woolsack in the House of Lords. The benches to the right of the Speaker are the recognised seats of the Government Party; the ministers occupy the first bench. On the left of the Speaker are the members forming the Opposition, the leaders of which also take their seats on the first bench.

In front of the Speaker's table is the Clerks' table, on which the *Mace* lies when the House is in session. The Reporters' Gallery is above the speaker, while above it again, behind an iron grating, are the seats for ladies.

At the S. end of the House, opposite the Speaker, are the galleries for strangers. The upper, or Strangers' Gallery, can be visited by an order from a member of parliament. To the lower, or Speaker's Gallery, admission is granted only on the Speaker's order, obtained by a member. Strangers will add considerably to their intelligent appreciation of the scene before them by obtaining a copy of the Order of the Day from the ushers (small fee). The row of seats in front of the Speaker's Gallery is appropriated to members of the peerage and to distinguished strangers. The galleries at the sides of the House are for the use of members, and are deemed part of the House.

The seats underneath the galleries, on a level with the floor of the House, but outside the bar, are appropriated to members of the diplomatic corps and to distinguished strangers.

Permission to be present at the debates of the Lower House can be obtained only from a member of parliament. The House of Lords, when sitting as a Court of Appeal, is open to the public; on other occasions a peer's order is necessary. On each side of the House of Commons is a '*Division Lobby*', into which the members pass, when a vote is taken, for the purpose of being counted. The '*Ayes*', or those who are favourable to the motion, retire into the W. lobby, to the right of the Speaker; the '*Noes*', or those who vote against the motion, retire into the E. lobby, to the Speaker's left.

Returning to the Central Hall we pass through the door at its western (right) extremity, leading to ST. STEPHEN'S HALL, which is 75 ft. long, 30 ft. broad, and 55 ft. high. It occupies the site of old St. Stephen's Chapel, founded in 1330, and long used for meetings of the Commons. Along the walls are marble statues of celebrated English statesmen: on the left (S.), Hampden, Selden, Sir Robert Walpole, Lord Chatham, his son Pitt, and the Irish orator Grattan; on the right (N.), Lord Clarendon, Lord Falkland, Lord Somers, Lord Mansfield, Fox, and Burke. The niches at the sides of the doors are occupied by statues of English sovereigns. By the E. door: on the left, Matilda, Henry II., Eleanor; on the right, Richard Cœur de Lion, Berengaria, and John. By the W. door: on the left, William the Conqueror, Matilda, William II; on the right, Henry I. Beauclerc, Matilda, and Stephen.

A broad flight of steps leads hence through St. Stephen's Porch (62 ft. in height), passing a large stained-glass window, and turning to the right, to *Westminster Hall*.

The present **Westminster Hall** is part of the ancient Palace of Westminster founded by the Anglo-Saxon kings, and occupied by their successors down to Henry VIII. The hall was begun by William Rufus, son of the Conqueror, in 1097, continued and extended by Henry III. and Edward I., and almost totally destroyed by fire in 1291. Edward II. afterwards began to rebuild it; and in 1398 Richard II. caused it to be remodelled and enlarged, supplying it with a new roof. It is one of the largest halls in the world with a wooden ceiling unsupported by columns. Its length is 290 ft., breadth 68 ft., and height 92 ft. The oaken roof, with its hammer-beams, repaired in 1820 with the wood of an old vessel in Portsmouth Harbour, is considered a masterpiece of timber architecture, both in point of beauty and constructive skill.

Westminster Hall, which now forms a vestibule to the Houses of Parliament, is rich in interesting historical associations. In it were held some of the earliest English parliaments, one of which declared Edward II. to have forfeited the crown; and by a curious fatality the first scene of public importance in the new hall, as restored or rebuilt by Richard II., was the deposition of that unfortunate monarch. In this hall the English monarchs down to George IV. gave their coronation festivals; and here Edward III. entertained the captive kings, David of Scotland and John of France. Here Charles I. was condemned to death; and here, a few years later (1653), Cromwell, wearing the royal purple lined with ermine, and holding a golden sceptre in one hand and the Bible in the other, was saluted as Lord Protector. Within eight years afterwards the Protector's body was rudely dragged from its resting-place in Westminster Abbey and thrust into a pit at Tyburn, while his head was exposed with those of Bradshaw and Ireton on the pinnacles of this same Westminster

Hall, where it remained for 25 or 30 years. A high wind at last carried it to the ground. The family of the sentry who picked it up afterwards sold it to one of the Russells, a distant descendant of Cromwell, and it passed finally into the possession of Dr. Wilkinson, one of whose descendants, at Sevenoaks, Kent, claims now to possess it. There is some evidence, however, that the Protector's body, after exhumation, was buried in Red Lion Square, and that another, substituted for it, was deprived of its head and buried at Tyburn.

Many other famous historical characters were condemned to death in Westminster Hall, including William Wallace, the brave champion of Scotland's liberties; Sir John Oldecastle, better known as Lord Cobham; Sir Thomas More; the Protector Somerset; Sir Thomas Wyatt; Robert Devereux, Earl of Essex; Guy Fawkes; and the Earl of Strafford. Among other notable events transacted at Westminster Hall was the acquittal of the Seven Bishops, who had been committed to the Tower for their opposition to the illegal dispensing power of James II.; the condemnation of the Scottish lords Kilmarnock, Balmerino, and Lovat; the trial of Lord Byron (grand-uncle of the poet) for killing Mr. Chaworth in a duel; the condemnation of Lord Ferrars for murdering his valet; and the acquittal of Warren Hastings, after a trial which lasted seven years.

The last public festival held in Westminster Hall was at the coronation of George IV., when the King's champion in full armour rode into the hall, and, according to ancient custom, threw his gauntlet on the floor, challenging to mortal combat anyone who might dispute the title of the sovereign. The ceremony of swearing in the Lord Mayor took place here for the last time in 1882, and is now performed in the new Law Courts (p. 172).

On the E. side of the hall are placed the following marble statues (beginning from the left): Mary, wife of William III., James I., Charles I., Charles II., William III., George IV., William IV. A tablet on the E. wall marks the position of an archway which formed the chief access to the House of Commons from 1547 to 1680. It was through this archway that Charles I. passed to arrest the Five Members on Jan. 4th, 1641-2. A tablet on the steps marks the spot where Charles I. stood during his trial; and a third tablet near the middle of the floor shows where Strafford stood during his trial (1641).

From the first landing of the staircase leading to St. Stephen's Hall a narrow door to the left (E.) leads to ST. STEPHEN'S CRYPT (properly the *Church of St. Mary's Undercroft*; not now shown), a low vaulted structure supported by columns, measuring 90 ft. in length, 28 ft. in breadth, and 20 ft. in height. It was erected by King Stephen, rebuilt by Edwards II. and III., and, after having long fallen to decay, has recently been thoroughly restored and richly decorated with painting and gilding. *St. Stephen's Cloisters*, on the E. side of Westminster Hall, were built by Henry VIII. and have been lately restored. They are beautifully adorned with

carving, groining, and tracery, but are not open to the public. The other multifarious portions of this immense pile of buildings include 18 or 20 official residences of various sizes, libraries, committee rooms, and dining, refreshment, and smoking rooms. The *Terrace*, overlooking the Thames, is much resorted to by members and their friends for afternoon tea. The number of statues, outside and inside, is about five hundred.

On the W. side of Westminster Hall, and to the N. of the Abbey, stands **St. Margaret's Church** (Pl. R, 25; IV), which, down to 1858, used to be attended by the House of Commons in state on four days in the year, as then prescribed in the Prayer Book. It was erected in the time of Edward I. on the site of an earlier church built by Edward the Confessor in 1064, and was greatly altered and improved under Edward IV. The stained-glass window of the Crucifixion at the E. end was executed at Gouda in Holland, and is said to have been a gift from the town of Dordrecht to Henry VII. Henry VIII. presented it to Waltham Abbey. At the time of the Commonwealth it was concealed, and after various vicissitudes it was at length purchased in 1758 by the churchwardens of St. Margaret's for 400*l.*, and placed in its present position. William Caxton, whose printing-press was set up in 1476-77 in the almonry, formerly standing near the W. front of Westminster Abbey, was buried here in 1491. From the fact of a chapel existing in the old almonry, printers' work-shops and also guild-meetings of printers are still called 'chapels'. Sir Walter Raleigh, who was executed in front of the palace of Westminster in 1618, was buried in the chancel. The church, the interior of which was restored in 1878, is open daily, 9-1 and 2-4.30, except Sat. afternoon (entr. by the E. or vestry door, facing Westminster Hall).

At the E. end of the S. aisle is a stained-glass window placed here by the printers in 1882 in memory of Caxton, containing his portrait, with the Venerable Bede on his right and Erasmus on his left. On a tablet below the window is a verse by Tennyson, referring to Caxton's motto, '*Fiat lux*'. Adjacent is a brass memorial of Raleigh. The large and handsome window over the W. door was put up by Americans to the memory of Sir Walter Raleigh in 1882; it contains portraits of Raleigh and several of his distinguished contemporaries, and also scenes connected with the life of Raleigh and the colonisation of America. The poetic inscription on the Raleigh window was written by Mr. J. Russell Lowell. There are also windows in the S. wall in memory of Lord and Lady Hatherley, Phillips Brooks, Bishop of Massachusetts (d. 1893), Sir Thomas Erskine May (d. 1886), the great authority on Constitutional Law, etc., and also one erected in 1887 in memory of Queen Victoria's Jubilee, with an inscription by Browning. The window at the W. end of the S. aisle commemorates Lord Frederick Cavendish, assassinated at Dublin in 1882. At the W. end of the N. aisle is a memorial window (erected by Mr. G. W. Childs) to John Milton, whose second wife and infant child are buried here and whose banns are in the parish register; the inscription is by Whittier. Samuel Pepys and Thomas Campbell were also married in this church. In the N. wall are windows to Mr. Edward Lloyd (1815-1890), printer and publisher, with a verse by Sir Edwin Arnold; to Admiral Blake (d. 1657), 'chief founder of England's naval supremacy', who was buried in St. Margaret's churchyard after being exhumed from West-

minster Abbey; and to Mr. W. H. Smith (d. 1891), leader of the House of Commons under Lord Salisbury. Besides Raleigh and Caxton, the church helters the remains of Skelton (d. 1529), the satirist, and James Harrington (d. 1677), author of 'Oceana'. Perhaps the most interesting of the old monuments is that of *Lady Dudley* (d. 1600), with its painted effigy (near the E. end of the S. wall). Near this monument is a brass tablet commemorating Dean Farrar's connection with St. Margaret's.

In Old Palace Yard, to the S., between the Houses of Parliament and Westminster Abbey, rises an *Equestrian Statue of Richard Coeur de Lion*, in bronze, by *Marochetti*. Farther on are the *Victoria Tower Gardens*, abutting on the Thames, and affording a fine view of Westminster Bridge.

To the N. of St. Margaret's, in Parliament Square, is a bronze *Statue of Lord Beaconsfield* (d. 1881), in the robes of the Garter, by *Raggi*, unveiled in April, 1883. To the right opposite the entrance into New Palace Yard, stands the bronze *Statue of the Earl of Derby* (d. 1869), in the robes of a peer, 10 ft. high, by *Noble*, erected in 1874. The granite pedestal bears four reliefs in bronze, representing his career as a statesman. A little farther to the right is a bronze statue of *Lord Palmerston* (d. 1865), and on the N. side of the square is that of *Sir Robert Peel* (d. 1850). On the W. side of the square is the bronze *Statue of Canning* (d. 1827), by *Westmacott*, near which, at the corner of Great George Street, is a handsome Gothic fountain, erected in 1863 as a memorial to the distinguished men who brought about the abolition of slavery in the British dominions.

The visitor should not quit this spot without a glance at *King Street*, the only thoroughfare in earlier times from Whitehall to Westminster. At the N. end, demolished to make room for the new Government Offices, stood Holbein's great gate (p. 225). Spenser, the poet, spent his last days in this street, and he was carried hence to Westminster Abbey. Cromwell's mother lived here, often visited by her affectionate son; so did Dr. Sydenham, Lord North, Bishop Goodman, Sir Henry Wotton, and at one time Oliver Cromwell himself. Through this street, humble as it now looks, all the pageants from Whitehall to the Abbey and Westminster Hall passed, whether for burial, coronation, or state trials. Parliament Street was only opened in 1732, long after Whitehall had ceased to be a royal residence, and was carried through the old privy garden of Whitehall. — No. 17 *Delahay Street* was the home of Judge Jeffreys (d. 1689).

***Westminster Bridge** (Pl. R, 29; IV), erected in 1856-62, by *Page*, at a cost of 250,000*l.*, on the site of an earlier stone bridge, is 1160 ft. long and 85 ft. broad (carriage-way 53 ft., side-walks each 15 ft.). It consists of seven iron arches borne by granite buttresses, the central arch having a span of 120 ft., the others of 114 ft. The bridge is one of the handsomest in London, and affords an admirable view of the Houses of Parliament. It was the view from this bridge that suggested Wordsworth's fine sonnet, beginning

'Earth has not anything to show more fair'. Below the bridge, on the left bank, is the beginning of the *Victoria Embankment* (p. 145); above, on the right bank, is the *Albert Embankment*, with the extensive *Hospital of St. Thomas* (p. 354).]

19. Westminster Abbey.

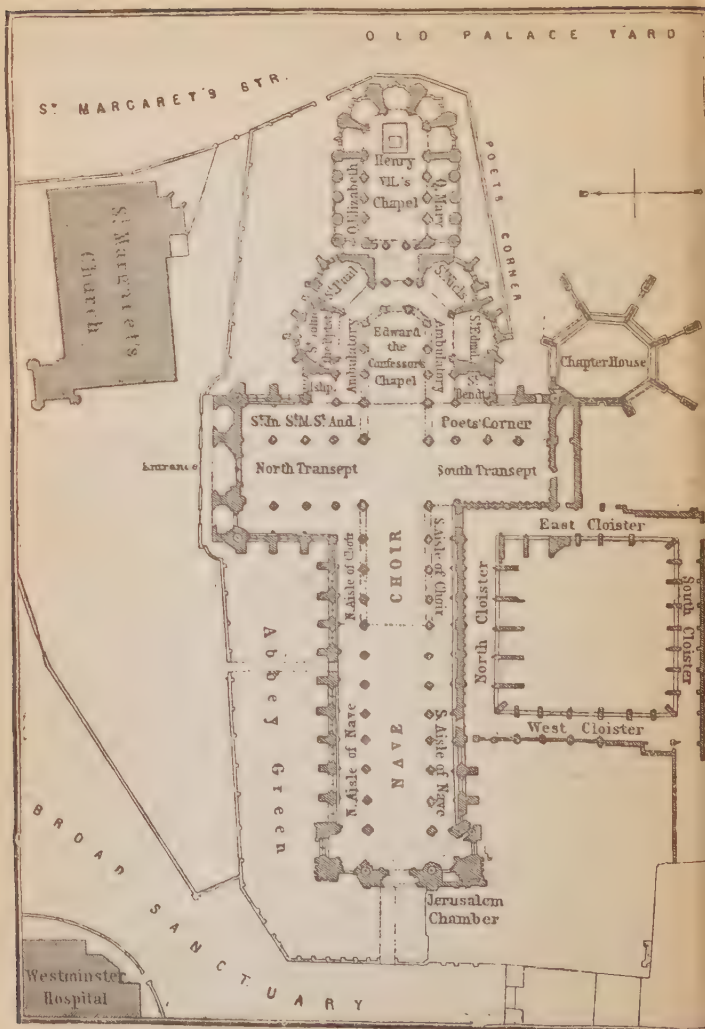
Westminster Column. Westminster School. Church House. Westminster Hospital. Royal Aquarium.

On the low ground on the left bank of the Thames, where Westminster Abbey now stands, once overgrown with thorns and surrounded by water, and therefore called *Thorney Isle*, a church is said to have been erected in honour of St. Peter by the Anglo-Saxon king Sebert about 616. With the church was connected a Benedictine religious house (*monasterium*, or *minster*), which, in reference to its position to the W. of the Cistercian Abbey of St. Mary of the Graces (Eastminster; see p. 159), was called **Westminster Abbey** (Pl. R, 25; IV).

The church, after having been destroyed by the Danes, appears to have been re-erected by King Edgar in 985. The regular establishment of the Abbey, however, may be ascribed to Edward the Confessor, who built a church here which seems to have been almost as large as the present one (1049-65). The Abbey was entirely rebuilt in the latter half of the 13th cent. by Henry III. and his son Edward I., who left it substantially in its present condition, though important alterations and additions were made in the two succeeding centuries. The Chapel of Henry VII. was erected by that monarch at the beginning of the 16th cent., and the towers were added by Sir C. Wren and Hawkesmore in 1722-40. The façade of the N. transept has been restored from designs by Sir G. G. Scott; and the view of the exterior was improved in 1895 by the removal of several houses in Old Palace Yard. At the Reformation the Abbey, which had been richly endowed by former kings, shared in the general fate of the religious houses; its property was confiscated, and the church converted into the cathedral of a bishopric, which lasted only from Dec., 1540, to March, 1550. Under Queen Mary the monks returned, but Elizabeth restored the arrangements of Henry VIII., and conveyed the Abbey to a Dean, who presided over a chapter of 12 Canons. — The title Archbishop of Westminster, recently created by the Pope, is not officially recognised in England.

Westminster Abbey[†], with its royal burial-vaults and long series of monuments to celebrated men, is not unreasonably regarded by the English as their national Walhalla, or Temple of Fame; and in-

[†] The best guide to Westminster Abbey is the *Deanery Guide*, by M. C. and E. T. Bradley, published by the *Pall Mall Gazette* (illustrated; price 6d.).



terment within its walls is considered the last and greatest honour which the nation can bestow on the most deserving of her offspring. The honour has often, however, been conferred on persons unworthy of it, and even on children.

'The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every footfall whispers along the walls, and chatters among the sepulchres, making us more sensible of the quiet we have interrupted. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds, and the earth with their renown'. — *Washington Irving*.

'When I look upon the tombs of the great, every emotion of envy dies in me: when I read the epitaphs of the beautiful, every inordinate desire goes out: when I meet with the grief of parents upon a tombstone, my heart melts with compassion: when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow: when I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men who divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind'. — *Addison*.

The church is in the form of a Latin cross. The much admired chapel at the E. end is in the Perpendicular style. The other parts of the church, with the exception of the displeasing and incongruous W. towers by Wren, and a few doubtful Norman remains, are Early English. The impression produced by the interior is very striking, owing to the harmony of the proportions, the richness of the colouring, and the beauty of the Purbeck marble columns and of the triforium. In many respects, however, the effect is sadly marred by restorations and by the egregiously bad taste displayed in several of the monuments. The choir extends beyond the transept into the nave, from which it is separated by an iron screen. In front of the altar is a curious old mosaic pavement with tasteful arabesques, brought from Rome in 1268 by Abbot Ware. The fine wood-work of the choir was executed in 1848. The organ was entirely rebuilt by Mr. Hill in 1884, and stands at the two extremities of the screen between the choir and the nave. It is connected by electric wires with an echo organ in the triforium, above Tennyson's monument (p. 248). The very elaborate and handsome reredos, erected in 1867, is chiefly composed of red and white alabaster. The large figures in the niches represent Moses, St. Peter, St. Paul, and David. The recess above the table contains a fine Venetian glass mosaic, by *Salviati*, representing the Last Supper. In the S. bay of the sanctuary is a portrait of Richard II. on panel, formerly in the Jerusalem Chamber, the oldest contemporary representation of an English sovereign. Behind it is some old tapestry from Westminster School, with the names of Westminsterscholars painted on its ends. The Abbey, or, as it is officially termed, the Collegiate Church of St. Peter, is now decorated with upwards of 20 stained-glass windows.

The total length of the church, including the chapel of Henry VII., is 513 ft.; length of the transept from N. to S., 200 ft.; breadth of nave and aisles, 75 ft., of transept, 80 ft.; height of the church, 102 ft., of towers, 225 ft.

The Abbey is usually entered by the door (Solomon's Porch) in the N. transept, near St. Margaret's Church. The nave, aisles, and transept are open gratis to the public daily (Sun. excepted), except during the hours of divine service, till 4 p.m. in winter and 6 p.m. in summer. Daily service at 8.30 (8 on Sun.), 10, and 3 o'clock. In summer there is a special Sunday service in the nave at 7 p.m. A charge of 6d. (except on Mon. and Tues.) is made for admission to the chapels, which are shown only to visitors accompanied by a vergers. Parties thus conducted start about every $\frac{1}{4}$ hr. from the S. gate of the ambulatory. Visitors are cautioned against accepting the useless services of any of the numerous loiterers outside the church.

The following list of the most interesting monuments, which do not invariably imply interment in the Abbey, begins with the N. transept, and continues through the N. aisle, the S. aisle, and the S. transept (Poets' Corner), after which we enter the chapels.

N. TRANSEPT.

On the right, *William Pitt, Lord Chatham*, the statesman (d. 1778), a large monument by *Bacon*. Above, in a niche, Chatham is represented in an oratorical attitude, with his right hand outstretched; at his feet are sitting two female figures, Wisdom and Courage; in the centre, Britannia with a trident; to the right and left, Earth and Sea. — Opposite —

L. *John Holles, Duke of Newcastle* (d. 1711); large monument by *Bird*, in a debased style. The sarcophagus bears the semi-reclining figure of the Duke; to the right is Truth with her mirror, on the left, Wisdom; above, on the columns and over the armorial bearings, Genii. — Adjacent —

L. **George Canning*, the statesman (d. 1827); statue by *Chantrey*. — Adjacent, his son —

L. *Charles John, Viscount Canning*, Governor-General of India (d. 1862), statue by *Foley*.

Close by is their relative, *Viscount Stratford de Redcliffe* (d. 1880), long British ambassador in Constantinople; statue by *Boehm*, with an epitaph by *Tennyson*.

L. *Sir John Malcolm*, General (d. 1833), one of the chief promoters of the British power in India; statue by *Chantrey*.

Adjacent, *Lord Beaconsfield* (d. 1881), statue by *Boehm*.

R. *Lord Palmerston*, the statesman (d. 1865); statue by *Jackson*, in the costume of a Knight of the Garter. — Adjoining —

R. *William Bayne*, *William Blair*, and *Lord Manners*, naval

officers who 'were mortally wounded in the course of the naval engagements under the command of Admiral Sir George Brydges Rodney on the 9th and 12th of April, 1782', by *Nollekens*.

L. *William Cavendish, Duke of Newcastle* (d. 1676), and his wife; a double sarcophagus, with recumbent figures in the costume of the period, under a rich canopy. — Adjacent —

L. **Sir Peter Warren*, Admiral (d. 1752), by *Roubiliac*. *Hercules* places the bust of the Admiral on a pedestal, while *Navigation* looks on with mournful admiration. — Opposite —

R. *Robert, Marquis of Londonderry and Viscount Castlereagh*, the statesman (d. 1822); statue by *Thomas*. The scroll in his hand bears the (now scarcely legible) inscription, 'Peace of Paris, 1814'. Next to it —

L. **William, Lord Mansfield*, the statesman and judge (d. 1793), by *Flaxman*. Above is the Judge on the judicial bench, in his official robes; on the left is Justice with her scales, on the right, Wisdom opening the book of the law. Behind the bench is Lord Mansfield's motto: 'uni æquus virtuti', with the ancient representation of death, a youth bearing an extinguished torch. — Opposite, by the railing of the ambulatory —

L. *Sir Robert Peel*, the statesman (d. 1850); statue by *Gibson*.

Henry Grattan (d. 1820), *Charles Fox* (p. 243), and the two *Pitts* are all buried in this transept. It was the proximity here of the graves of Fox and the younger Pitt (p. 244) that suggested Scott's well-known lines: —

'Drop upon Fox's grave the tear,
'Twill trickle to his rival's bier'.

W. AISLE OF N. TRANSEPT.

R. *George Gordon, Earl of Aberdeen*, the statesman (d. 1860), Byron's 'travelled Thane, Athenian Aberdeen'; bust by *Noble*.

R. **Elizabeth Warren* (d. 1816), widow of the Bishop of Bangor, by *Westmacott*. The fine monument represents, in half life-size, a poor woman sitting with her child in her arms, in allusion to the benevolence of the deceased. — Adjoining —

R. *Sir George Cornwall Lewis*, statesman (d. 1863); bust by *Weekes*. — Adjacent —

R. *Sir Eyre Coote*, General, Commander-in-Chief of the British forces in India (d. 1788); colossal monument by *Banks*, erected by the East India Company.

R. *Charles Buller* (d. 1848), the statesman; bust by *Weekes*.

R. *Francis Horner*, Member of Parliament (d. 1817); statue by *Chantrey*. — Opposite —

L. *Sir John Balchen*, Admiral, who in 1744 was lost with his flag-ship and crew of nearly 1000 men in the English Channel; with a relief of the wrecked vessel, by *Scheemakers*.

R. *General Hope*, Governor of Quebec (d. 1789), by *Bacon*; a mourning Indian woman bends over the sarcophagus. — Above —

R. *Warren Hastings*, Governor-General of India (d. 1818); bust by *Bacon*. — To the left —

Richard Cobden, the politician and champion of free-trade (d. 1865); bust by *Woolner*. — Above —

Sir Henry Maine, professor of jurisprudence and the 'friend of India' (d. 1888), marble medallion by *Boehm*.

R. *Earl of Halifax*, the statesman (d. 1771); bust by *Bacon*.

At the end of the passage, in three niches in the wall above, separated by palm-trees, is the monument of —

Admiral Watson (d. 1757), by *Scheemakers*. The Admiral, in a toga, is sitting in the centre, holding a palm branch. On the right the town of Calcutta on her knees presents a petition to her conqueror. On the left is an Indian in chains, emblematical of Chandernagore, also conquered by the Admiral.

N. AISLE.

On the left. *Sir Thomas Fowell Buxton* (d. 1845), Member of Parliament, one of the champions of the movement for the abolition of slavery, by *Thrupp*. — Close by, *W. E. Forster* (d. 1886), M. P. and educationalist; medallion portrait head. — Farther on —

L. *Bulfe* (d. 1870), the composer, medallion by *Mallempre*.

L. *Hugh Chamberlain*, physician (d. 1728), by *Scheemakers* and *Delvaux*; recumbent figure upon a sarcophagus; on the right and left, two allegorical figures, representing Health and Medicine.

R. Tablets to *Charles Burney* (d. 1814), the historian of music, and *John Blow* (d. 1708), the composer and organist. — Then —

R. *William Croft*, organist of the Abbey (d. 1727), with a bust. On the floor are the tombstones of *Henry Purcell* (d. 1695), organist of the Abbey, and *W. Sterndale Bennet* (d. 1875), the composer. — Above —

R. **George Lindsay Johnstone* (d. 1815); fine monument by *Flaxman*, erected by the sister of the deceased. On a sarcophagus, with a small medallion of the deceased, is a mourning female figure.

L. **Sir Thomas Stamford Raffles*, Governor of Java and founder of the Zoological Society (d. 1826; comp. p. 277), sitting figure, by *Chantrey*.

L. **William Wilberforce* (d. 1833), one of the chief advocates for the emancipation of the slaves; sitting figure, by *Joseph*.

L. *Charles Darwin* (1809-82), the naturalist; bronze medallion by *Boehm*. — *James Prescott Joule* (d. 1889), the physicist; tablet. — *John Couch Adams* (d. 1892), the discoverer of the planet Neptune; medallion by *Bruce Joy*.

L. *Lord John Thynne*, D. D., Sub-Dean of the Abbey (d. 1881), recumbent figure by *Armstead*.

To the left, at the end of the choir : —

Sir Isaac Newton (d. 1726), by *Rysbrack*. The half recumbent figure of Newton reposes on a black sarcophagus, beside which are two small Genii unfolding a scroll. Below is a relief in marble, indicating the labours of the deceased. Above is an allegorical figure of Astronomy upon a large globe.

Charles Darwin (p. 242), and *Sir John Herschel* (d. 1871), the astronomer, are buried within a few yards of Newton's tomb (memorial slabs in the floor). — The window above is a memorial of *Robert Stephenson* (d. 1859), the engineer.

In the N. aisle, farther on : —

R. Richard Mead, the physician (d. 1754), with bust, by *Scheemakers*. — Above, in the window : —

**Spencer Perceval*, Chancellor of the Exchequer and First Lord of the Treasury, who was murdered at Westminster Hall in 1812. Recumbent figure upon a sarcophagus, by *Westmacott*; at the head a mourning figure of Strength, and at the foot Truth and Moderation. The bas-relief above represents the murder; the second figure to the left is that of the murderer, Bellingham.

R. Mrs. Mary Beaufoy (d. 1705); group by *Grinling Gibbons*.

R. Thomas Banks (d. 1805), the sculptor; tablet. — Above this —

R. Robert Killigrew, General, killed at Almanza in Spain in 1707, by *Bird*. — In front of this monument *Ben Jonson* is buried (p. 248), with the words 'O Rare Ben Johnson!' cut in the pavement. The stone with the original inscription is now built into the wall close to the floor beneath Killigrew's monument. Close by, under a modern brass, lies *John Hunter* (d. 1793), the celebrated surgeon and anatomist, brought here in 1859 from St. Martin's in the Fields. — The window above was erected to the memory of *Isambard Brunel* (d. 1859), the engineer.

R. Dr. John Woodward (d. 1728), the 'founder of English geology'; monument by *Scheemakers*. — Above —

R. Sir Charles Lyell, the geologist (d. 1875), bust by *Theed* (also slab on the floor).

*R. *Charles James Fox*, the famous statesman (d. 1806), by *Westmacott*. The figure of the deceased lies on a couch, and is supported by the arms of Liberty; at his feet are Peace, with an olive branch, and a liberated negro slave.

We have now reached the Belfry Tower, called by Dean Stanley the 'Whig Corner'.

*R. *Captain Montagu* (d. 1794), by *Flaxman*. Statue on a lofty pedestal, crowned by the Goddess of Victory.

R. Viscount Howe (d. 1758); monument by *Scheemakers*, erected by the Province of Massachusetts before its separation from the mother country.

R. Sir James Mackintosh, the historian (d. 1832); bust by *Theed*.

R. George Tierney, the orator (d. 1830); bust by *Westmacott*.

R. Marquis of Lansdowne (d. 1863); bust by *Boehm*.

R. Lord Holland, the statesman (d. 1840); large monument, by *Baily*. Below is the entrance to a vault, on the steps to which on the left the Angel of Death, and on the right Literature and Science are posted.

R. John, Earl Russell (d. 1878), bust.

R. Zachary Macaulay (d. 1838), the father of Lord Macaulay, and a noted advocate for the abolition of slavery; bust by *Weekes*.

Having now reached the end of the N. aisle, we turn to the left (S.), where on the N. side of the principal (W.) ENTRANCE, at the end of the nave, we observe the monuments of —

Antony Ashley Cooper, Earl of Shaftesbury (d. 1885), a marble statue by *Boehm*, and —

Jeremiah Horrocks, the astronomer (d. 1641). Above the door is the monument of —

* *William Pitt*, the renowned statesman (d. 1806), by *Westmacott*. At the top stands the statue of Pitt as Chancellor of the Exchequer, in the act of speaking. To the right is History listening to his words; on the left, Anarchy in chains.

On the S. side of the door is the monument of *Admiral Sir Thomas Hardy* (d. 1732), by *Cheere*.

R. James Cornewall, Captain (d. 1743), by *Taylor*. At the foot of a low pyramid of Sicilian marble is a grotto in white marble, with a relief of the naval battle of Toulon, where Cornewall fell. The monument terminates above in a palm-tree with the armorial bearings.

S. AISLE.

In the baptistery at the W. end: —

James Craggs, Secretary of State (d. 1721); statue by *Guelphi*, with inscription by Pope.

William Wordsworth, the poet (d. 1850); statue by *Lough*.

Rev. John Keble (d. 1866); bust by *Woolner*.

The baptistery also contains busts, by *Woolner*, of the *Rev. Fred. D. Maurice* (d. 1872) and the *Rev. Charles Kingsley* (d. 1875), one of *Matthew Arnold* (d. 1888), by *Bruce Joy*, one of *Dr. Thomas Arnold* (d. 1842), by *Gilbert*, and a bronze medallion of *Professor Henry Fawcett* (d. 1884), by *Alfred Gilbert*, with a row of small allegorical figures. The stained-glass windows were placed here by Mr. George W. Childs of Philadelphia in memory of *George Herbert* (d. 1632) and *William Cowper* (d. 1800).

We now continue to follow the S. aisle. Slab on the floor: *Bishop Atterbury* (d. 1732). To the right, above the door leading to the Deanery, is the *Abbot's Pew*, a small oaken gallery, constructed by Abbot Islip in the 16th century.

On the right: *William Congreve*, the dramatist (d. 1728), by *Bird*, with a medallion and a sarcophagus of Egyptian marble. The

monument was erected by Henrietta, Duchess of Marlborough. — Slab on the floor: *Ann Oldfield* (d. 1730), the actress.

R. *William Buckland*, the geologist (d. 1856), bust by *Weekes*.

R. *Lord Lawrence* (d. 1879), Governor-General of India; bust by *Woolner*. — Above the door to the cloisters (see p. 261) —

**George Wade*, General (d. 1748), by *Roubiliac*. The Goddess of Fame is preventing Time from destroying the General's trophies, which are attached to a column.

R. *Sir James Outram*, General (d. 1863); bust by *Noble*. Below are Outram and Lord Clyde shaking hands, and between them is General Havelock. At the sides are mourning figures, representing Indian tribes. — Above, occupying the whole recess of the window —

R. *William Hargrave*, General (d. 1750), by *Roubiliac*. The General is descending from his sarcophagus, while Time, represented allegorically, conquers Death and breaks his arrow.

Adjacent is a tablet recording the burial in the nave of *Sir William Temple* (d. 1699) and his wife, *Dorothy Osborne* (d. 1695).

Sidney, Earl Godolphin (d. 1712), Lord High Treasurer, by *Bird*.

R. *Colonel Townshend*, who fell in Canada in 1759, by *Eckstein*. Two Indian warriors bear the white marble sarcophagus, which is adjoined by a pyramid of coloured Sicilian marble.

R. *John André*, Major, executed in America as a spy in 1780. Sarcophagus with mourning Britannia, by *Van Gelder*. — Opposite, in the nave, by the end of the choir: —

James, Earl Stanhope, ambassador and minister of war (d. 1720), by *Rysbrack*. — Then, returning to the S. aisle: —

L. *Thomas Thynn*, murdered in Pall Mall in 1682 by assassins hired by Count Koningsmarck, whose object was the hand of Thynne's wife, a wealthy heiress, by *Quellin*. The relief on the pedestal is a representation of the murder.

R. *Dr. Isaac Watts*, the famous divine and hymn-writer (d. 1748), with bust by *Banks*.

R. *John Wesley*, founder of the Methodists (d. 1791), and *Charles Wesley* (d. 1788), by *Van Gelder*, relief by *Adams-Acton*.

R. *Charles Burney*, philologist (d. 1818); bust by *Gahagan*.

L. *Thomas Owen*, judge (d. 1598); an interesting old painted monument, with a lifesize recumbent figure leaning on the right arm. — By the adjoining pillar —

L. *Pasquale Paoli*, the well-known Corsican general (d. 1807), formerly buried in old St. Pancras Churchyard, but transferred to Corsica in 1889; bust by *Flaxman*.

R. *Sir Cloudesley Shovel*, Admiral (d. 1707), by *Bird*, recumbent figure under a canopy. — Above —

Sir Godfrey Kneller, the painter (d. 1723), by *Rysbrack*; bust under a canopy. The monument was designed by Kneller himself,

who is the only painter commemorated in the abbey. He was buried in his own garden, at Kneller Hall, Twickenham.

Here is a door leading to the E. walk of the cloisters and to the chapter-house (p. 261).

L. *Sir Thomas Richardson*, judge (d. 1634), old monument by *Le Sueur*.

L. *William Thynne* (d. 1584): a fine old monument in marble and alabaster, with a coloured effigy.

L. *Dr. Andrew Bell*, the founder of the Madras system of education (d. 1832), with relief representing him examining a class of boys, by *Behnes*.

In the middle of the nave lie, amongst others, *David Livingstone*, the celebrated African traveller (d. 1873), *Archbishop Trench* (d. 1886), *Sir Charles Barry*, the architect (d. 1860), *Robert Stephenson*, the engineer (d. 1859), *Lord Clyde* (d. 1863), *Sir James Outram* (d. 1863; the 'Bayard of India'), *Sir George Pollock* (d. 1872), *Lord Lawrence* (d. 1879), *Sir G. G. Scott*, the architect (d. 1878; with a brass by *Street*), and *G. E. Street* (d. 1881), the architect of the New Law Courts.

We now turn to the right and enter the —

S. TRANSEPT AND POETS' CORNER.

On the right: *George Grote* (d. 1871) and *Bishop Thirlwall* (d. 1875), two historians of Greece who now share one grave. Grote's bust is by *Bacon*.

R. *William Camden*, the antiquary (d. 1623). Above —

David Garrick, the famous actor (d. 1779); large group in relief, by *Webber*. Garrick is stepping out from behind a curtain, which he opens with extended arms. Below are the comic and the tragic Muse. — Below —

Isaac Casaubon, the scholar (d. 1614). On this stone, near the foot, is the monogram I. W., scratched here by *Izaak Walton* in 1658. — Above —

John Ernest Grabe, the Oriental scholar (d. 1711); sitting figure by *Bird*. — Several uninteresting monuments; then —

Isaac Barrow, the scholar and mathematician (d. 1677).

Joseph Addison, the essayist (d. 1719; p. 253); statue by *Westmacott*. On the base are the Muses in relief.

Lord Macaulay, the historian (d. 1859); bust by *Burnard*.

W. M. Thackeray, the novelist and humorist (d. 1863); bust by *Marochetti*. — Above —

George Frederick Händel, the composer (d. 1759), the last work from the chisel of *Roubiliac*; lifesize statue surrounded by music and instruments; above, among the clouds, a heavenly choir; in the background, an organ. — Below, *Jenny Lind Goldschmidt*, the singer (d. 1887); medallion portrait-head, by *Birch*.

Sir Archibald Campbell, General (d. 1791), by *Wilton*. — Below, to the right, —

James Stuart Mackenzie, Lord Privy Seal for Scotland (d. 1800); medallion-portrait, by *Nollekens*. — By the S. wall: —

**John, Duke of Argyll and Greenwich* (d. 1743); a large monument by *Roubiliac*. On a black sarcophagus rests the half-recumbent, lifesize figure of the Duke, supported by History, who is writing his name on a pyramid. On the pedestal, to the left, Eloquence; to the right, Valour.

A door here leads into the *Chapel of St. Blaise or St. Faith*, with its lofty groined roof.

Above the doorway of the chapel: —

Oliver Goldsmith (d. 1774), buried at the Temple (p. 170); medallion by *Nollekens*. — Then —

John Gay, the poet (d. 1732), by *Rysbrack*. A small Genius holds the medallion. The irreverent inscription, by Gay himself, runs: —

'Life is a jest; and all things show it:

I thought so once, but now I know it'.

Nicolas Rowe, the poet (d. 1718), and his only daughter, by *Rysbrack*. Above, the medallion of the daughter. — Then —

James Thomson, the poet of the 'Seasons' (d. 1748); statue by *Spang*. — Adjacent —

**William Shakspeare* (d. 1616), designed by *Kent*, and executed by *Scheemakers*. The figure of the Poet, placed on a pedestal resembling an altar, is represented with the right arm leaning on a pile of his works; the left hand holds a roll bearing a well-known passage from 'The Tempest'. On the pedestal are the masks of Queen Elizabeth, Henry V., and Richard III.

Above, *Robert Burns* (d. 1796), bust by *Steell*.

Robert Southey, the poet (d. 1843), bust by *Weekes*.

S. T. Coleridge, the poet (d. 1834), bust by *Hamo Thornycroft*. — Then, opposite Addison's statue, —

Thomas Campbell, the poet (d. 1844), statue by *Marshall*. — (The grave of *Charles Dickens* (d. 1870) is between the statues of Addison and Campbell, and is surrounded by the tombs of Händel, Sheridan, and Cumberland. Garrick, Francis Beaumont, Sir John Denham, the Rev. Henry Cary (translator of Dante), James MacPherson (of 'Ossian' fame), Dr. Johnson, and Macaulay are also buried in the Poets' Corner.

Passing round the pillar we now enter the —

E. AISLE OF THE POETS' CORNER.

On the right. *Granville Sharp* (d. 1813), one of the chief advocates for the abolition of slavery, medallion by *Chantrey*. — Above:

Charles de St. Denis, Seigneur de St. Evremont, author, French Marshal, afterwards in the service of England (d. 1703), bust. — Below —

Matthew Prior, politician and poet (d. 1721), large monument by *Rysbrack*. In a niche is Prior's bust by *Coyzevox* (presented by Louis XIV. of France); below, a black sarcophagus, adjoined by two allegorical figures of (r.) History and (l.) Thalia. At the top are two boys, with a torch and an hour-glass. — Then —

William Mason, the poet (d. 1797); medallion, mourned over by Poetry, by *Bacon*. — Over it —

Thomas Shadwell, the poet (d. 1692), by *Bird*. — Below —

Thomas Gray, the poet (d. 1771); medallion, held by the Muse of poetry, by *Bacon*. — Above —

John Milton (d. 1674; buried in St. Giles's Church, Cripplegate), bust by *Rysbrack* (1737). Below is a lyre, round which is twining a serpent with an apple, in allusion to 'Paradise Lost'. — Below —

Edmund Spenser (d. 1598; buried near Chaucer), 'the prince of poets in his tyme', as the inscription says; a simple, altar-like monument, with ornaments of light-coloured marble above. — Above —

Samuel Butler, author of 'Hudibras' (d. 1680), with bust. — Then :

Ben Jonson (d. 1637), poet laureate to James I., and contemporary of Shakspeare; medallion by *Rysbrack* (1737); on the pedestal the inscription, 'O rare Ben Johnson!' (comp. p. 243). —

Michael Drayton, the poet (d. 1631), with bust.

Barton Booth, the actor (d. 1733), an ancestor of Edwin Booth, with medallion, by *Tyler*.

John Phillips, the poet (d. 1708); portrait in relief.

The tomb of *Geoffrey Chaucer* (d. 1400), the father of English poetry, is on the same side, close by, and consists of an altar-sarcophagus (supposed to be from Grey Friars Church, p. 119) under a canopy let into the wall (date, 1555). The tomb was erected by Nicholas Brigham (d. 1558), who is said to have removed Chaucer's remains from the cloister. — Above it is a fine stained-glass window, erected in 1868, with scenes from Chaucer's poems, and a likeness of the poet.

Abraham Cowley, the poet (d. 1667), with urn, by *Bushnell*.

Robert Browning, the poet (d. 1889), is buried directly in front of Cowley's monument; and side by side with him lies *Lord Tennyson*, poet laureate (d. 1892; bust, by *Woolner*, on the pillar opposite).

H. W. Longfellow, the poet (d. 1882); bust by *Brock*.

John Dryden, the poet (d. 1700); bust by *Scheemakers*.

Archbishop Tait (d. 1883); marble bust by *Armstead* (at the entrance to the choir-ambulatory).

Robert South, the preacher (d. 1716); statue by *Bird*.

Richard Busby (d. 1695; see p. 263); statue by *Bird*.

In front of Dryden's tomb is a blue slab in the floor, believed to commemorate *Robert Hawke*, murdered in the choir in 1378 by the followers of John of Gaunt. The church was closed for four months

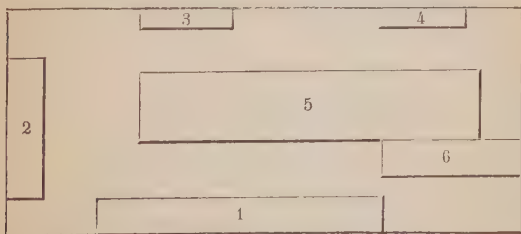
until the outraged privileges of sanctuary were again confirmed to it. — In the centre of the S. transept is a white slab, covering the remains of 'Old Parr' (d. 1635), who is said to have reached the age of 152 years.

To the left of the entrance to the ambulatory is an old altar decoration of the 13th or 14th cent., below which is the old monument of the Saxon king *Sebert* (d. 616) and his wife *Athelgoda* (d. 615).

We now repair to the *CHAPELS, which follow each other in the following order (starting from the Poets' Corner).

I. CHAPEL OF ST. BENEDICT.

1. *Archbishop Langham* (d. 1376); with recumbent figure.
2. *Lady Frances Hertford* (d. 1598).
3. *Dr. Goodman*, Dean of Westminster (d. 1601).
4. A son of *Dr. Spratt*.
- *5. *Lionel Cranfield, Earl of Middlesex* (d. 1645), Lord High Treasurer in the time of James I., and his wife.
6. *Dr. Bill* (d. 1561), first Dean of Westminster under Elizabeth.



Near this is the tomb of *Ann of Cleves* (d. 1557), fourth wife of Henry VIII.

II. CHAPEL OF ST. EDMUND, King of the East Anglians (d. 870).

- *1. *John of Eltham*, second son of Edward II., who died in 1334 in his nineteenth year. Sarcophagus with lifesize alabaster figure.
2. *Earl of Stafford* (d. 1762); slab, by *Chambers*.
3. *Nicholas Monk* (d. 1661), Bishop of Hereford, brother of the famous Duke of Albemarle (p. 253); slab and pyramid, by *Woodman*.
4. *William of Windsor* and *Blanche de la Tour* (d. 1340), children of Edward III., who both died young; small sarcophagus, with recumbent alabaster figures 20 in. in length.
5. *Duchess of Suffolk* (d. 1558), granddaughter of Henry VII. and mother of Lady Jane Grey; recumbent figure.
6. *Francis Holles*, son of the Earl of Clare, who died in 1622, at the age of 18, on his return from a campaign in Flanders, in which he had greatly distinguished himself; sitting figure, by *Stone*.
7. *Lady Jane Seymour* (d. 1560), daughter of the Duke of Somerset.

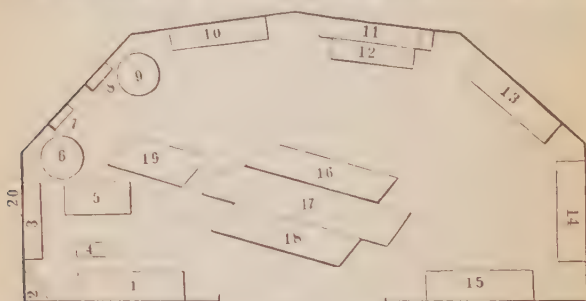
8. *Lady Katharine Knollys* (d. 1568), chief Lady of the Bed-chamber to Queen Elizabeth, niece of Anne Boleyn, and grandmother of the Queen's favourite, the Earl of Essex.

9. *Lady Elizabeth Russell* (d. 1601), a handsome sitting figure of alabaster, in an attitude of sleep. The Latin inscription says, 'she sleeps, she is not dead'.

10. *Lord John Russell* (d. 1584), and his son *Francis*; sarcophagus with a recumbent figure, resting on the left arm, in official robes, with the boy at the feet.

11. *Sir Bernard Brocas of Beaurepaire*, Chamberlain to Queen Anne, wife of Richard II., beheaded on Tower Hill in 1399; an interesting old monument in the form of a Gothic chapel, with recumbent figure of a praying knight; at the feet, a lion.

12. *Sir Humphrey Bourchier*, partisan of Edward IV., who fell



Chapel of St. Edmund.

on Easter Day, 1471, at the battle of Barnet Field. Altar monument, with the figure of a knight, the head resting on a helmet, one foot on a leopard, and the other on an eagle.

13. *Sir Richard Pecksall* (d. 1571), Master of the Buckhounds to Queen Elizabeth; canopy with three niches.

*14. *Edward Talbot, Earl of Shrewsbury* (d. 1617), and his wife; figures lying under a canopy on a slab of black marble with a pedestal of alabaster.

15. *William de Valence, Earl of Pembroke*, who fell at Bayonne in 1296; recumbent wooden figure, overlaid with metal, the feet resting on a lion.

16. *Robert de Waldeby, Archbishop of York* (d. 1397), once an Augustinian monk and the companion of Edward the Black Prince in France, tutor to Richard II.; mediæval monument, with engraved figure.

*17. *Eleanor de Bohun, Duchess of Gloucester*, Abbess of Barking (d. 1399), one of the most interesting monuments in the Abbey. Her husband was smothered at Calais between two feather-beds by

order of Richard II., his nephew. She is represented in the dress of a nun of Barking. The inscription is in old French.

18. *Mary, Countess of Stafford* (d. 1693), wife of Lord Stafford, who was beheaded on Tower Hill in 1680.

19. *Dr. Ferne*, Bishop of Chester, Grand Almoner of Charles I. (d. 1661).

Edward Bulwer Lytton, the novelist (d. 1873), and *Lord Herbert of Cherbury* (d. 1678) are buried under slabs in this chapel.

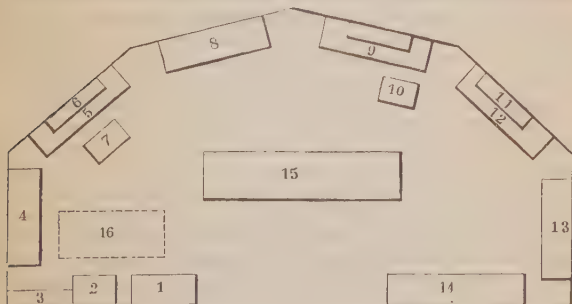
III. CHAPEL OF ST. NICHOLAS, Bishop of Myra.

1. *Lady Cecil*, Lady of the Bedchamber to Queen Elizabeth (d. 1591).

2. *Lady Jane Clifford*, daughter of the Duke of Somerset (d. 1679).

3. *Countess of Beverley*; small tombstone with the inscription, 'Espérance en Dieu' (d. 1812), by *Nollekens*.

4. *Anne, Duchess of Somerset* (d. 1587), widow of the Protector



Chapel of St. Nicholas.

(beheaded on Tower Hill in 1552, see p. 157), and sister-in-law of Jane Seymour, third wife of Henry VIII.; recumbent figure.

5. *Westmoreland Family*. — Above —

6. *Baron Carew* (d. 1470) and his wife, mediæval monument, with kneeling figures.

7. *Nicholas Bagenall* (d. 1687), overlain by his nurse when an infant.

*8. *Lady Mildred Burleigh* (d. 1588), wife of Lord Burleigh, the famous minister, and her daughter *Anne*. Lady Burleigh, says the epitaph, was well versed in the Greek sacred writers, and founded a scholarship at St. John's College, Oxford. Recumbent figures.

9. *William Dudley*, Bishop of Durham (d. 1483).

10. *Anna Sophia* (d. 1601), the infant daughter of Count Bellamonte, French ambassador at the court of James I.

11. *Lady Ross* (d. 1591); mediæval monument.

12. *Marchioness of Winchester* (d. 1586).

13. *Duchess of Northumberland* (d. 1776), by *Read*.

14. *Philippa de Bohun, Duchess of York* (d. 1431), wife of Edward Plantagenet, who fell at Agincourt in 1415. Old monument with effigy of the deceased in long drapery.

*15. *Sir George Villiers* (d. 1605) and his wife (d. 1632), the parents of the Duke of Buckingham, favourite of James I.; monument with recumbent figures, in the centre of the chapel, by *Stone*. — The remains of *Katherine of Valois*, wife of Henry V. (d. 1437), lay below this tomb for 350 years (comp. p. 256).

16. *Sir Humphrey Stanley* (d. 1505).

Opposite us, on leaving this chapel, under the tomb of Henry V., is a bronze bust of *Sir Robert Aiton*, the poet (1570-1638), executed by Farelli from a portrait by Van Dyck. Aiton was secretary of two Queens Consort and a friend of Jonson, Drummond, and Hobbes. The earliest known version of 'Auld Lang Syne' was written by him.

IV. A flight of twelve black marble steps now leads into the **CHAPEL OF HENRY VII., a superb structure erected in 1502-20 on the site of an old chapel of the Virgin Mary. The roses in the decoration of the fine brass-covered gates are an allusion to the marriage of Henry VII., founder of the Tudor family, with Elizabeth, daughter of Edward IV., which united the Houses of York and Lancaster, and put an end to the Wars of the Roses (comp. p. 170). The chapel consists of nave and aisles, with five small chapels at the E. end. The aisles are entered by doors on the right and left of the main gate. On the left stands the font. The chapel contains about 100 statues and figures. On each side are carved choir-stalls in dark oak, admirably designed and beautifully executed; the quaint carvings on the 'misereres' under the seats are worthy of examination. Each stall is appropriated to a Knight of the Order of the Bath, the lower seats being for the squires. Each seat bears the armorial bearings of its occupant in brass, and above each are a sword and banner.

The chief glory of this chapel, however, is its fan tracery ceiling with its fantastic pendentives, each surface being covered with rich fret-work, exhibiting the florid Perpendicular style in its utmost luxuriance. The airiness, elegance, and richness of this exquisite work can scarcely be over-praised. The best survey of the chapel is gained either from the entrance door, or from the small chapel at the opposite extremity, behind the monument of the founder, whose portrait is to be seen in the stained-glass window above.

'On entering, the eye is astonished by the pomp of architecture, and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrustated with tracery, and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb.' — *Washington Irving*.

We first turn our attention to the S. aisle of the chapel, where we observe the following monuments:

*1. *Lady Margaret Douglas* (d. 1577), daughter of Margaret, Queen

of Scotland, great-granddaughter of Edward IV., granddaughter of Henry VII., niece of Henry VIII., cousin of Edward VI., sister of James V. of Scotland, mother of Henry I. of Scotland (Lord Darnley), and grandmother of James VI. Her seven children kneel round the sarcophagus; the eighth figure is her grandson, King James.

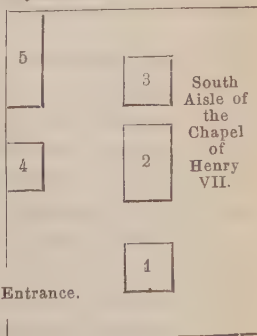
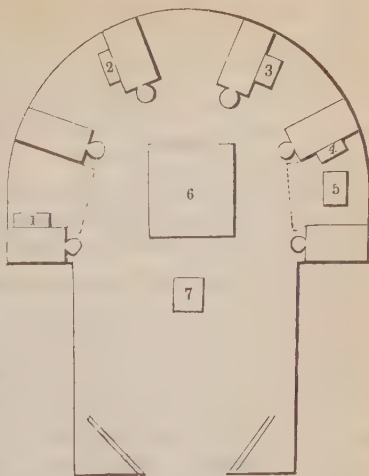
2. *Mary, Queen of Scots*, beheaded in 1587, an inartistic monument by *Cure*, representing a recumbent figure under a canopy, in a praying attitude. The remains of the Queen are buried in a vault below the monument. Adjacent, on the wall, hangs a photographic copy of the warrant issued by James I. in 1612 for the removal of his mother's body from Peterborough Cathedral to Westminster Abbey.

3. *Margaret, Countess of Richmond*, mother of Henry VII. (d. 1509); recumbent metal effigy, by *Torregiano*.

4. *Lady Walpole* (d. 1737), first wife of Sir Robert Walpole, executed by *Valori* after an ancient statue of Livia or Pudicitia in the Villa Mattei, Rome, and brought from Italy by her son, Horace Walpole.

5. *George Monk, Duke of Albemarle* (d. 1670), the restorer of the Stuarts, by *Scheemakers*. Rostral column, with lifesize figure of the Duke. In Monk's vault, which is in the N. aisle, are also buried *Addison* (d. 1719; p. 246) and *Secretary Craggs* (d. 1721).

In the vault in front of it are buried *Charles II.*, *William III.* and *Queen Mary*, his wife, and *Queen Anne* and her consort *Prince George of Denmark*. We now enter the nave, which contains the following monuments (beginning from the chapel on the left): —



1. *George Villiers, Duke of Buckingham*, the favourite of James I. and Charles I., murdered in 1628 by the fanatic Felton, and his consort. The monument is of iron. At the feet of the recumbent effigies of the deceased is Fame blowing a trumpet. At the front corners of the sarcophagus are Neptune and Mars, at those at the back two mourning females, all in a sitting posture. At the top, on their knees, are the lifesize children of the deceased.

2. *John Sheffield, Duke of Buckinghamshire* (d. 1721), and his wife, by *Scheemakers*. The figure of the Duke is half-recumbent, and in Roman costume. At his feet is the duchess, weeping. Above is Time with the medallions. Anne of Denmark (d. 1618), consort of James I., is interred in front of this monument. — Within this chapel is preserved an old pulpit of the Reformation period, probably the one in which Cranmer preached the coronation and funeral sermons of Edward VI.

In the E. chapel were interred *Oliver Cromwell* and some of his followers, removed in 1661.

*3. *Duke of Montpensier* (d. 1807), brother of King Louis Philippe, recumbent figure in white marble, by *Westmacott*. Dean Stanley (d. 1881; recumbent statue by *Boehm*), and his wife, Lady Augusta Stanley (d. 1876), are buried in this chapel.

4. *Esmé Stuart*, who died in 1661, in his eleventh year; pyramid with an urn containing the heart of the deceased.

5. *Lewis Stuart, Duke of Richmond* (d. 1623), father's cousin and friend of James I., and his wife. Double sarcophagus with recumbent figures. The iron canopy is borne by figures of Faith, Hope, Charity, and Wisdom. Above is a fine figure of Fame.

*6. *Henry VII.* (d. 1509) and his wife *Elizabeth of York* (d. 1502); metal monument, by *Torregiano*. It occupies the centre of the eastern part of the chapel, and is enclosed by a tasteful chantry of brass. On the double sarcophagus are the recumbent figures of the royal pair in their robes. The compartments at the sides of the tomb are embellished with sacred representations. — *James I.* (d. 1625) is buried in the same vault as Henry VII.

George II. and a number of members of the royal family are interred, without monuments, in front of the tomb of Henry VII. Also *Edward VI.* (d. 1553), whose monument by *Torregiano* was destroyed by the Republicans, and is replaced by a modern Renaissance altar (No. 7 in plan, p. 253). The marble frieze and two of the columns, however, belong to the original. To the left is the tomb of *Elizabeth Claypole* (d. 1658), second daughter of Oliver Cromwell, marked by an inscription in the pavement.

The monuments in the northern aisle of this chapel are not less interesting than those in the southern.

*1. *Queen Elizabeth* (d. 1603), by *Powtrain* and *De Critz*. Here also is commemorated Elizabeth's sister and predecessor *Mary* (d. 1558), who is buried beneath.

2. *Sophia*, daughter of James I., who was born in 1607, and died when three days old. Small recumbent figure in a cradle.

3. *Edward V.* and his brother, the *Duke of York*, the sons of Edward IV., murdered in the Tower when children, by Richard III., in 1483. Some bones, supposed to be those of the unfortunate boys, were found in a chest below a staircase in the Tower (see p. 153), and brought hither. Small sarcophagus in a niche.

4. *Mary*, daughter of James I., who died in 1607 at the age of two years. Small altar-tomb.

5. *George Saville, Marquis of Halifax*, Lord Keeper of the Privy Seal during several reigns (d. 1695).

6. *Charles Montague, Earl of Halifax*, Lord High Treasurer (d. 1715).

— The earl was the patron of *Addison* (d. 1719; p. 253), who is commemorated by a slab in front of this monument.

After quitting the Chapel of Henry VII. and descending the steps, we see in front of us the *Chantry of Henry V.* (p. 256), with its finely sculptured arch, over which is represented the coronation of that monarch (1413). A slab on the floor marks the vault of the *Earls of Clarendon*, including the distinguished historian (d. 1674).

V. CHAPEL OF ST. PAUL.

1. *Sir Rowland Hill* (1795-1879), the originator of the system of penny postage; bust by *Keyworth*.

2. *Sir Henry Belasyse* (d. 1717), Lieutenant-General and Governor of Galway. Pyramid by *Scheemakers*.

3. *Sir John Puckering* (d. 1596), Keeper of the Great Seal under Queen Elizabeth, and his wife. Recumbent figures under a canopy.

4. *Sir James Fullerton* (d. 1630), First Gentleman of the Bed-chamber to Charles I., and his wife. Recumbent marble figures.

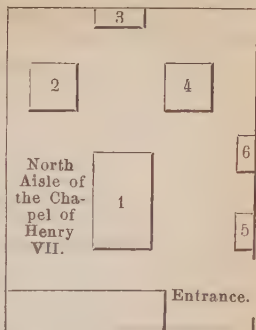
5. *Sir Thomas Bromley* (d. 1587), Lord Chancellor under Queen Elizabeth. Recumbent figure; below, his eight children.

6. *Sir Dudley Carleton* (d. 1631), diplomatist under James I.; semi-recumbent figure, by *Stone*.

7. *Countess of Sussex* (d. 1589); at her feet is a porcupine.

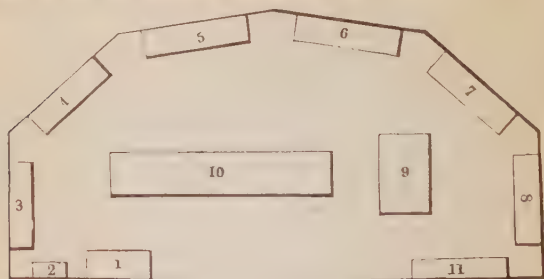
8. *Lord Cottington*, statesman in the reign of Charles I. (d. 1652), and his wife. Handsome black marble monument, with the recumbent figure of Lord Cottington in white marble, by *Fanelli*, and, at the top, a bust of Lady Cottington (d. 1633), by *Le Socur*.

*9. *James Watt* (d. 1819), the improver of the steam-engine; colossal figure in a sitting posture, by *Chantrey*.



*10. *Sir Giles Daubeney* (d. 1507), Lord-Lieutenant of Calais under Henry VII., and his wife. Recumbent effigies in alabaster, painted.

11. *Lewis Robsart* (d. 1431), standard-bearer of Henry V.; an interesting old monument, without an effigy.



Chapel of St. Paul.

This chapel contains an ancient stone coffin found in digging the grave of Sir Rowland Hill.

To the right, on leaving this chapel, is a monument to *William Pulteney, Earl of Bath* (d. 1764), by *Wilton*; and beside it another to *Rear-Admiral Charles Holmes* (d. 1761), also by *Wilton*. Opposite is a screen of wrought iron executed by an English blacksmith in 1293.

*VI. CHAPEL OF ST. EDWARD THE CONFESSOR, forming the end of the choir, to which we ascend by a small flight of narrow steps. (The following chapel, No. VII, is sometimes shown before this.)

1. **Henry III.* (d. 1272), a rich and artistic monument of porphyry and mosaic, with recumbent bronze effigy of the King, by *William Torel* (1290).

2. *Queen Eleanor* (d. 1290), first wife of Edward I., by *Torel*. The inscription is in quaint old French: — 'Ici gist Alianor, jadis Reyne de Engleterre, femme al Rey Edeward, Fiz le Rey Henri e fyllle al Rey de Espagne e Contasse de Puntiff del alme di li Dieu pur sa pité eyt merci'. Recumbent metal effigy.

3. *Chantry of Henry V.* (d. 1422). On each side a lifesize figure keeps guard by the steps. The recumbent effigy of the King wants the head, which was of solid silver, and was stolen during the reign of Henry VIII. In 1878 the remains of Katherine of Valois (d. 1437), queen of Henry V. (the 'beautiful Kate' of Shakspeare's 'Henry V.') were re-interred in this chantry, whence they had been removed on the building of Henry VII.'s Chapel. On the bar above this monument are placed the saddle, helmet, and shield said to have been used by Henry V. at the battle of Agincourt.

4. *Philippa* (d. 1369), wife of Edward III., and mother of twelve children. She was the daughter of the Count of Hainault and Holland, and was related to no fewer than thirty crowned heads, statuettes of whom were formerly to be seen grouped round the sarcophagus.

5. *Edward III.* (d. 1377), recumbent metal figure on a sarcophagus of grey marble. This monument was once surrounded by statuettes of the King's children and others. The pavement in front of it dates from 1260.

6. *Margaret Woodville* (d. 1472), a daughter of Edward IV., who died in infancy. Monument without an effigy.

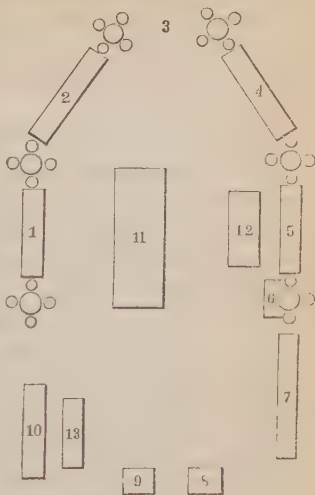
7. *Richard II.*, murdered on St. Valentine's Day, 1399, and his queen. The wooden canopy bears an old and curious representation of the Saviour and the Virgin.

8. The old *Coronation Chair*, of oak, made by Edward I., and —

9. The new *Coronation Chair*, made in 1689 for Queen Mary, wife of William III., on the model of the old one, and last used by Queen Adelaide in 1831. The former contains under the seat the famous *Stone of Scone*, the emblem of the power of the Scottish Princes, and traditionally said to be that once used by the patriarch Jacob as a pillow. It is a piece of sandstone from the W. coast of Scotland, and may very probably be the actual stone pillow on which the dying head of St. Columba rested in the Abbey of Iona. This stone was brought to London by Edward I. in 1297, in token of the complete subjugation of Scotland. Every English monarch since that date has been crowned in this chair. On the coronation day the chairs are covered with gold brocade and taken into the choir of the Abbey, on the other side of the partition in front of which they now stand. Between the chairs are the state sword and shield of Edward III. (d. 1377).

The reliefs on the screen separating Edward's chapel from the choir, executed in the reign of Edward IV., represent the principal events in the life of the Confessor.

10. *Edward I.* (d. 1307), a simple slab without an effigy. The inscription is: — 'Eduardus primus, Scottorum malleus, hic est



Chapel of St. Edward the Confessor.

(here lies Edward I., the hammer of the Scots). The body was recently found to be in remarkably good preservation, with a crown of gilded tin on the head, and a copper gilt sceptre in the hand.

*11. *Edward the Confessor* (d. 1066), a large mediæval shrine, the faded splendour of which is still traceable, in spite of the spoliations of relic-hunters. The shrine was erected by order of Henry III. in 1269, and cost, according to an authentic record, 255*l.* 4*s.* 8*d.* A few devout pilgrims still visit this shrine on St. Edward's Day (Oct. 13th).

12. *Thomas of Woodstock, Duke of Gloucester*, murdered at Calais in 1397.

13. *John of Waltham* (d. 1395), Bishop of Salisbury, recumbent metal effigy.

Opposite the Chapel of Edward the Confessor is the entrance to the *Chapel or Shrine of St. Erasmus*, a picturesque archway, borne by clustered columns, dating from about 1484. Passing through this chapel, we enter the —

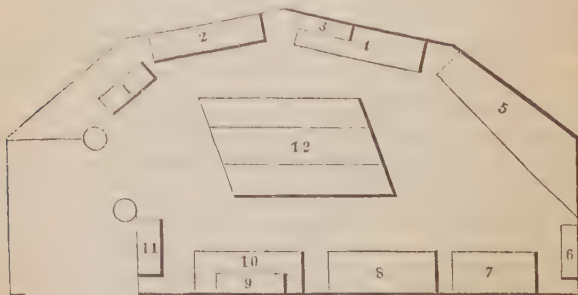
VII. CHAPEL OF ST. JOHN THE BAPTIST.

1. *Sir Thomas Vaughan* (d. 1483), Lord High Treasurer of Edward IV. Old monument, with a brass, which is much defaced.

2. *Colonel Edward Popham* (d. 1651), officer in Cromwell's army, and his wife. Upright figures.

3. *Thomas Carey*, son of the Earl of Monmouth, Gentleman of the Bedchamber to Charles I., who died in 1648, aged 33 years, from grief at the misfortunes of his royal master.

4. *Hugh de Bohun* and his sister *Mary* (d. 1300), grandchildren of Edward I.; tombstone of grey marble.



Chapel of St. John the Baptist.

5. *Henry Carey, Baron Hunsdon*, cousin of Queen Elizabeth (d. 1596). Rich canopy without an effigy.

6. *Countess of Mexborough* (d. 1821), small altar-tomb.

7. *William of Colchester*, Abbot of Westminster (d. 1420); a mediæval stone monument with the recumbent figure of the prelate, his head supported by angels, and his feet resting on a lamb.

Above this monument is a slab with a mourning Genius by *Nollekens*, erected to the memory of *Lieut. Col. MacLeod*, who fell at the siege of Badajoz, at the age of 26.

8. *Thomas Ruthall*, Bishop of Durham under Henry VIII., who died in 1524, leaving great wealth. Mediæval recumbent figure.

9. *Thomas Millyng*, Abbot of Westminster (d. 1492); canopy without a figure.

10. *G. Fascet*, Abbot of Westminster (d. 1500).

A slab in front of this tomb, with an inscription by Dean Stanley, marks the resting-place of the third *Earl of Essex* (d. 1646), the only prominent Parliamentarian in the Abbey not disinterred at the Restoration.

11. *Mary Kendall* (d. 1710); kneeling female figure.

12. *Thomas Cecil*, *Earl of Exeter* (d. 1622), Privy Councillor under James I., and his wife. His wife lies on his right hand; the space on his left was destined for his second wife, who, however, declined to be buried there, as the place of honour on the right had already been assigned to her predecessor.

VIII. The small CHAPEL OF ABBOT ISLIP exhibits the rebus of its founder, 'I slip', in several parts of the carving. The tomb of Abbot Islip (d. 1532), destroyed by the Roundheads, is now represented by a kind of table by the window. The chapel also contains the tomb of *Sir Christopher Hatton* (d. 1619), nephew of the famous Lord Chancellor, and his wife. — A room above this chapel (adm. 3d. on Mon. and Tues., on other days 6d.) contains the remains of the curious *Wax Effigies* which were once used at the funerals of persons buried in the Abbey. Among them are Queen Elizabeth (restored in 1760), Charles II., William III. and his wife Mary, Queen Anne, General Monk, the Duchess of Buckinghamshire, the Duchess of Richmond (comp. p. 376), William Pitt, Earl of Chatham, and Lord Nelson. The last-mentioned two are not funeral-figures.

In the ambulatory, near the chapel of Edward the Confessor, is the ancient monument of the Knight Templar, *Edmund Crouchback* (d. 1296), second son of Henry III., from whom the House of Lancaster derived its claims to the English throne. On the sarcophagus are remains of the figures of the ten knights who accompanied Edmund to the Holy Land. Adjacent is the monument of another Knight Templar, *Aymer de Valence* (d. 1323), Earl of Pembroke and cousin of Edward I., who was assassinated in France. The beautiful effigy of *Aveline*, *Countess of Lancaster* (d. 1273), first wife of Edmund Crouchback, on an adjoining monument (seen from the choir), merits notice.

To the right is a large marble monument, executed by Wilton, to *General Wolfe* (buried in St. Alphage's, Greenwich), who fell in

1759 at the capture of Quebec. He is represented sinking into the arms of a grenadier, while his right hand is pressed on his mortal wound; the soldier is pointing out to the hero the Goddess of Fame hovering overhead. In the background is a mourning Highlander.

Opposite is the monument of *John, Earl Ligonier and Viscount of Inniskilling*, Field-Marshal (d. 1770), by *Moore*.

IX. CHAPELS OF ST. JOHN THE EVANGELIST, ST. MICHAEL, AND ST. ANDREW, three separate chapels, now combined.

1. *Sir John Franklin* (d. 1847), lost in endeavouring to discover the North West Passage, by *Noble*. Inscription by *Tennison*.

2. *Earl of Mountrath* (d. 1771), and his wife; by *Wilton*. An angel points out to the Countess the empty seat beside her husband.

3. *Earl of Kerry* (d. 1818), and his wife; a marble sarcophagus with an earl's coronet, by *Buckham*. Altar-tomb.

4. *Telford*, the engineer (d. 1834); huge statue by *Baily*.

5. *John Kemble* (d. 1823), the actor, in the character of *Cato*; statue by *Flaxman*.

6. *Dr. Baillie* (d. 1823); bust by *Chantrey*.

7. (above) *Susannah Davidson*, daughter of a rich merchant of Rotterdam (d. 1767), by *Hayward*. Altar-tomb with head.

8. *Mrs. Siddons*, the famous actress (d. 1831); statue by *Chantrey*, after Reynolds's picture of her as the *Tragic Muse*.

9. *Sir James Simpson* (d. 1870), the discoverer of the value of chloroform as an anæsthetic; bust by *Brodie*.

*10. *Lord Norris* (d. 1601),

son of Sir Henry Norris who was executed with the ill-fated Anne Boleyn, with his wife, and six sons. The recumbent figures of Lord and Lady Norris are under a catafalque; at the sides are the life-size kneeling figures of the sons. On the S. side of the canopy is a relief of warlike scenes from the life of the deceased nobleman. At the top is a small Goddess of Fame.

11. *Mrs. Kirton* (d. 1603); tablet with inscription, sprinkled with tears represented as flowing from an eye at the top.



12. *Sarah, Duchess of Somerset* (d. 1692). The Duchess is represented leaning on her arm, looking towards the angels, who are appearing to her in the clouds. At the sides are two poor boys bewailing the death of their benefactress.

*13. *J. Gascoigne Nightingale* (d. 1752), and his wife (d. 1731); group by *Roubiliac*. Death, emerging from a tomb, is launching his dart at the dying lady, while her husband tries to ward off the attack.

14. *Lady St. John* (d. 1614), with an effigy.

15. *Admiral Pocock* (d. 1793); sitting figure of Victory with medallion, by *Bacon*.

16. *Sir G. Holles* (d. 1626), nephew of Sir Francis Vere, by *Stone*.

*17. *Sir Francis Vere* (d. 1608), officer in the service of Queen Elizabeth. Four kneeling warriors in armour support a black marble slab, on which lies the armour of the deceased.

This chapel also contains tablets or busts in memory of *Admiral Kempenfelt*, who was drowned with 900 sailors by the sinking of the 'Royal George' in 1782 (commemorated in Cowper's well-known lines); *Sir Humphry Davy* (d. 1829), the natural philosopher; the learned *Dr. Young* (d. 1829), and others.

Beyond this point we dispense with the services of the guide.

A door in the S. Aisle, adjacent to the angle of the Poets' Corner, leads from the abbey to the beautiful CLOISTERS, dating in their present form from the 13-15th cent., though they include work of as early as the 11th century. The cloisters may also be entered by a passage in the N.E. corner of Dean's Yard (p. 262). They contain the tombs of numerous early ecclesiastics connected with the abbey, and many other graves, including those of *Betterton*, the actor (d. 1710), *Mrs. Bracegirdle*, the actress (d. 1748), *Aphra Behn*, the novelist (d. 1689), *Sir Edmond Godfrey* (murdered 1678), *Dr. Buchan*, author of 'Domestic Medicine' (d. 1805), etc.

From the E. walk of the cloisters we enter the *CHAPTER HOUSE, the 'cradle of all free parliaments', an octagonal room with a central pillar, built in 1250, and from 1282 to 1547 used for the meetings of the House of Commons, which Edward VI., in the latter year, appointed to take place in St. Stephen's Chapel, Westminster Palace. The Chapter House was afterwards used as a receptacle for public records, but these were removed to the New Record Office (p. 166).

In the vestibule, to the left, is a Roman sarcophagus. The stained-glass window, on the right, commemorates *James Russell Lowell*, poet and essayist (d. 1891). — On the wall of the Chapter House are remains of a mural painting of Christ surrounded by the Christian virtues. The old tiled pavement is well executed. The Chapter House, which has recently been ably restored, contains a glass-case with fragments of sculpture, coins, keys, etc., found in the neighbourhood; and another case with ancient documents relating to the Abbey, including the Great Charter of Edward the Confessor (1065). The stained-glass windows were erected in memory of Dean Stanley: the E. window by the Queen, that adjoining on the S. by American admirers, and the rest by public subscription.

Adjoining the Chapter House is the *Chapel of the Pyx* (shown by

special order only), which was once the *Treasury of the Kings of England*. The pyx (i.e. the box in which the standards of gold and silver are kept) has been removed to the Mint (p. 159).

Opposite the entrance to the Chapter House is a staircase ascending to the *Muniment Room*, or Archives of the Abbey, and to the Triforium, which affords a fine survey of the interior.

In the *Jerusalem Chamber*, to the S.W. of the Abbey (shown on application at the porter's lodge), are frescoes of the Death of Henry IV. and the Coronation of Queen Victoria, some stained glass ascribed to the reign of Henry III., and busts of Henrys IV. and V. It dates from 1376-86. and was the scene of the death of Henry IV.

King Henry. Doth any name particular belong
Unto the lodging where I first did swoon?
Warwick. 'Tis called Jerusalem, my noble Lord.
King. Laud be to God 'even there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land: —
But bear me to that chamber; there I'll lie
In that Jerusalem shall Harry die.

Shakspeare. King Henry IV., Part II; Act iv. Sc. 4.

It probably derived its name from tapestries or pictures of the history of Jerusalem with which it was hung.

The adjoining *Abbot's Refectory* or *College Hall*, where the Westminster college boys dine, contains some ancient tapestry and stained glass.

For fuller information the curious reader is referred to Dean Stanley's 'Memorials of Westminster Abbey', Sir G. G. Scott's 'Gleanings from Westminster Abbey', and E. T. Bradley's (Mrs. A. Murray Smith) 'Annals of Westminster Abbey'.

To the W. of Westminster Abbey rises the **Westminster Column**, a red granite monument 60 ft. high, designed by *Sir Gilbert Scott*, and erected in 1854-59 to former scholars of Westminster School who fell in the Crimea or the Indian Mutiny. At the base of the column couch four lions. Above are the statues of Edward the Confessor and Henry III. (chief builders of Westminster Abbey), Queen Elizabeth (founder of Westminster School), and Queen Victoria. The column is surmounted by a group of St. George and the Dragon. It is on or near the site of Caxton's house (the 'Red Pale'), in the Almonry.

An archway, passing under the new house to the S. of the column, leads to the *Dean's Yard* and **Westminster School**, or *St. Peter's College* (Pl. R, 25; IV), re-founded by Queen Elizabeth in 1560. The school consists of 40 Foundationers, called *Queen's Scholars*, and about 180 *Oppidans* or *Town Boys*. Among the celebrated men educated here were Dryden, Locke, Ben Jonson, Cartwright, Bentham, Barrow, Horne Tooke, Cowley, Rowe, Prior, Giles Fletcher, Churchill, Cowper, Southey, Hakluyt the geographer, Sir Chris. Wren, Warren Hastings, Gibbon, George Herbert, Vincent Bourne, Dyer, Toplady, Charles Wesley, George Coleman, Aldrich the musician, Elmsley the

scholar, Lord Raglan, J. A. Froude, and Earl Russell. Nicholas Udall, author of 'Roister Doister', was appointed Head Master about 1555, and Dr. Richard Busby (p. 248) held the same office here from 1638 to 1695. A comedy of Terence or Plautus is annually performed at Christmas in the dormitory of the Queen's Scholars by the Westminster boys, with a prologue and epilogue alluding to current events. The old dormitory of the Abbey is now used as the great school-room, while the school-library and class-rooms occupy the site of the mediæval *Misericorde*, of which considerable remains are still traceable. The old tables in the dining-hall are said to be made from the timbers of the Armada. The staircase of Ashburnham House (included in the school-buildings) and the school-gateway are by Inigo Jones.

On the S. side of Dean's Yard is the **Church House** (Pl. R, 25; IV), the ecclesiastical memorial of Queen Victoria's Jubilee. When complete it will occupy the whole area bounded by Dean's Yard, Tufton Street, Little Smith Street, and Great Smith Street; but the only part now ready is the *Great Hall*, at the back, opened by the Duke and Duchess of York on Feb. 11th, 1896. The architect is *Sir Arthur W. Blomfield*, the material red brick, and the style late-Perpendicular (Tudor). The hall has a fine oaken roof. Besides serving as a kind of ecclesiastical club, the Church House is intended to be the business centre of the Church of England. Both Houses of Convocation meet here, and it also accommodates many of the Church Societies. Adm. 10-12 and 2-4, Sat. 10-12.

The *Royal Architectural Museum*, No. 18 Tufton Street (adm. daily 10-4, Sat. 10-6, free), to the S. of Dean's Yard (whence a passage leads), contains Gothic, Renaissance, and Classic carvings (mainly casts).

Westminster Hospital (Pl. R, 25; IV), in the *Broad Sanctuary* (formerly a sacred place of refuge for criminals and political offenders), to the N.W. of the Abbey, was founded in 1719, *Mr. Henry Hoare*, banker, of Fleet Street, being a leading promoter. It was the first of the now numerous hospitals of London supported by voluntary contributions. It contains beds for 205 patients. — To the E. of the hospital is *Westminster Guildhall* or *Sessions House*, built in 1805.

The **Royal Aquarium**, to the W. of the hospital, a handsome red brick edifice, with an arched roof of glass and iron, was opened in 1876. The cost of the building, which is 600 ft. in length, was nearly 200,000*l.* It includes a few fish-tanks, a summer and winter garden, a theatre (see p. 65), concert-hall, reading-room, picture gallery, and restaurant; and acrobatic and spectacular performances and music-hall entertainments of all kinds are given here.

From this point **VICTORIA STREET** (Pl. R, 21, 25; IV), a wide and handsome thoroughfare, opened in 1854 at a cost of 215,000*l.*, leads to the S.W. to Victoria Station (p. 55). Among its buildings

are numerous large blocks of flats and chambers, some large hotels, the *Army and Navy Stores* (p. 32), the *American Embassy* (No. 123; p. 73), and the offices of the Canadian High Commissioner and of several Colonial Agents (see p. 74). At No. 63 is the *Meteorological Office*, where the latest forecast of the weather may be obtained for a fee of 1s. (daily 11-8, Sun. 7-8 p.m.). — In Ashley Gardens, just to the S. of Victoria Street, is the site of the new *Roman Catholic Cathedral of London*, a building in the Byzantine style, intended to be 350 ft. long, 156 ft. wide, and 105 ft. high (nave). The Cardinal Archbishop of Westminster resides at Archbishop's House, Carlisle Place, close by.

In Caxton Street, to the N., near *St. James's Park Station* (p. 59), is the *Westminster Town Hall*, a Jacobean building of red brick. On the opposite side of the same street, a little farther to the W., is the *Blue Coat School* (Pl. R, 24; IV), a small building ascribed to Wren (1709). A little to the S. is the *Grey Coat Hospital* (Pl. R, 25; IV), built in the 17th cent. and now used as a school for 400 girls.

20. Pall Mall and Piccadilly.

Waterloo Place. York Column. Marlborough House. St. James's Street. Burlington House. Geological Museum. Leicester Square.

Pall Mall (Pl. R, 22, 26; IV), the centre of club-life (see p. 99), and a street of modern palaces, derives its name from the old game of *pail mail* (from the Italian *palla*, 'a ball', and *malleo*, a mallet; French *jeu de mail*), introduced into England during the reign of Charles I., a precursor of the modern croquet. In the 16th and 17th centuries Pall Mall was a fashionable suburban promenade, but about the end of the 17th cent. it began to assume the form of a street. Among the many celebrated persons who have resided in this street may be mentioned Marshal Schomberg, the scion of a noble Rhenish family (the Counts of Schönburg), who fell at the Battle of the Boyne (1690). Gainsborough, the painter, died in 1788 in the house which had once been Schomberg's (house next the War Office). Dodsley, the publisher, carried on business in Pall Mall under the sign of 'Tully's Head', bringing out, among other works, Sterne's 'Tristram Shandy', and the 'Annual Register'. Nell Gwynne lived at No. 79 (rebuilt) from 1671 till her death in 1687 and used to talk over the garden-wall to Charles II., as he walked in St. James's Park. Sir Walter Scott stayed at No. 23, the house of his son-in-law Lockhart, in 1826-27.

The eastern portion of the street, between Cockspur Street and Trafalgar Square, is called *Pall Mall East*. Here, nearly opposite the corner of the HAYMARKET (where Addison once resided), is a bronze statue of *George III.*, by Wyatt, erected in 1837. On the N. side of Pall Mall East stands the *United University Club* (entrance

from Suffolk Street); farther to the W., at the left corner of Haymarket, is an arcade above which rose Her Majesty's Theatre or Opera House, demolished in 1893. Farther to the N., on the right side of the Haymarket, is the *Haymarket Theatre* (p. 63). Then in Pall Mall, at the corner of Waterloo Place, is the *United Service Club*.

To the N. of **Waterloo Place** (Pl. R, 26, IV) is *Regent Street* (p. 271), leading to Piccadilly. In the centre of the place is the ***CRIMEAN MONUMENT**, erected, from a design by *Bell*, to the memory of the 2162 officers and soldiers of the Guards, who fell in the Russian war. On a granite pedestal is a figure of Victory with laurel wreaths; below, in front, three guardsmen; behind, a trophy of guns captured at Sebastopol. On the sides are inscribed the names of Alma, Inkerman, and Sebastopol. — In the S. part of the place or square are five monuments. In the centre is an equestrian statue of *Lord Napier of Magdala* (1810-1890), by *Boehm*. To the left is that of *Colin Campbell, Lord Clyde*, Field-Marshal (d. 1863), the conqueror of Lucknow, by *Marochetti*, consisting of a bronze statue on a circular granite pedestal, at the foot of which is Britannia, with a twig of laurel, sitting on a lion couchant. Adjacent is a similar monument (by *Boehm*) to *Lord Lawrence* (d. 1879), ruler of the Punjab during the Sepoy Mutiny of 1857 and Viceroy of India from 1864 to 1869, erected in 1882 by his fellow-subjects, British and Indian. — To the right, opposite, is the bronze statue of *Sir John Franklin*, by *Noble*, erected by Parliament 'to the great arctic navigator and his brave companions who sacrificed their lives in completing the discovery of the North West Passage A. D. 1847-48'. On the front of the pedestal is a relief in bronze, representing the interment of the relics of the unfortunate Franklin expedition; on the sides are the names of the crews of the ships *Erebus* and *Terror*. On the right of this statue is a bronze figure of Field-Marshal *Sir John Fox Burgoyne* (d. 1871), on a pedestal of light-coloured granite, by *Boehm*.

The broad flight of steps at the S. end of Waterloo Place, known as *Waterloo Steps*, descends to St. James's Park. At the top of the steps rises the **York Column**, a granite column of the Tuscan order, 124 ft. in height, designed by *Wyatt*, and erected in 1833. It is surmounted by a bronze statue of the Duke of York (second son of George III.), by *Westmacott*. A winding staircase ascends in the interior to the platform, which affords an admirable *View of the W. portions of the great city (closed at present). — To the W. of the column, in Carlton House Terrace (No. 9), is *Prussia House*, the residence of the German ambassador.

Carlton House, the site of which is occupied by Waterloo Place, was built in 1709 for Henry Boyle, Lord Carlton, and was bought in 1732 by the Prince of Wales. It was afterwards the residence of the Prince-Regent (later George IV.), but was pulled down in 1827. Its columns are now said to adorn the façade of the National Gallery (p. 180).

Farther on in Pall Mall (S. side) is a series of palatial club-houses, the oldest of which dates from 1829 (see also pp. 99, 100).

At the corner on the left is the *Athenaeum Club* (with frieze); then the *Travellers' Club* (with its best façade towards the garden), *Reform Club*, and *Carlton Club* (with polished granite pillars; an imitation of Sansovino's Library of St. Mark at Venice). A little farther on is the *War Office*, in front of which is a bronze statue of *Lord Herbert of Lea* (d. 1861), once War Secretary, by *Foley*.

Opposite, on the right side of the street, are the *Junior Carlton Club* and the *Army and Navy Club*. ST. JAMES'S SQUARE, which is reached at this point, contains the *London Library* (p. 20), the mansions of the Duke of Norfolk, the Earl of Derby, the Bishop of London, and other members of the aristocracy, and is embellished with an *Equestrian Statue of William III.*, in bronze, by *Bacon*. Queen Caroline lived at No. 15 during part of her trial (1820). Lord Castlereagh (1769-1822) lived at No. 16. George III. was born in 1738 at No. 21 (the Duke of Norfolk's), his father and mother having been turned out of St. James's Palace by George II.

Farther on, at the W. end of Pall Mall, are the *Oxford and Cambridge Club*, the *Guards' Club*, and the *New Oxford and Cambridge Club* on the left, and the *Marlborough Club* on the right. **Marlborough House** (Pl. R, 22; IV), on the S. side of Pall Mall, was erected by *Sir Christopher Wren*, in 1710, for the first Duke of Marlborough (d. 1722), who lived here in such a magnificent style as entirely to eclipse the court of 'Neighbour George' in St. James's Palace. In 1817 the house was purchased by Government for Princess Charlotte and her husband Prince Leopold of Saxe-Coburg. The princess died the same year, but Leopold (d. 1865) continued to reside here till he accepted the throne of Belgium in 1831. The house was afterwards occupied by the Queen Dowager Adelaide, subsequently used as a picture-gallery, and is now the residence of the Prince of Wales. The chapel on the side next St. James's Palace, built for the Roman Catholic services of Queen Henrietta Maria, wife of Charles I., is now the *German Chapel Royal*.

To the W. of Marlborough House, and separated from it by a narrow carriage-way only, is *St. James's Palace* (p. 308).

In ST. JAMES'S STREET, which here leads N. to Piccadilly, are situated the *Thatched House Club*, the *Conservative Club*, *Arthur's Club*, *Brooks's Club*, *New University Club*, *White's Club* (the bow window of which has figured in so many novels), *Boodle's Club* (founded about 1760), the *Junior Army and Navy Club*, the *Devonshire Club* (formerly *Crockford's*, notorious for its high play under the Regency), and others. In St. James's Place, to the left, is the house (No. 22) occupied by Samuel Rogers, banker and poet, from 1800 till his death in 1855, and the scene of his famous literary breakfasts. To the right, in King Street, is *St. James's Theatre* (p. 63). *Willis's Restaurant*, a little farther along King Street, occupies the site of rooms which were down to 1863, under the name of *Almack's* (from the original proprietor, 1765), famous for the

aristocratic and exclusive balls, which were held in them. King Street also contains *Christie and Manson's Auction Rooms*, celebrated for sales of valuable art-collections. The chief sales take place on Saturdays, during the Season.

Piccadilly (Pl. R, 18, 22; I, IV), extending from Haymarket to Hyde Park Corner, is nearly 1 M. in length. The eastern portion is one of the chief business streets of the West End. The western half, which is bordered on the S. by the *Green Park* (p. 311), contains a number of aristocratic and fashionable residences, and the *Isthmian* (No. 150), the *Naval and Military* (94; formerly the house of Lord Palmerston), *Badminton* (100), *St. James's* (106), *Savile* (107), *New Travellers'* (97), and *Junior Athenaeum* (116) clubs.

Turning into it to the right, we first notice, on the right side, a few yards from the corner of St. James's Street, the *Egyptian Hall* (p. 66). On the opposite side are *Old and New Bond Streets* (p. 273), leading to Oxford Street. Between Old Bond Street and Sackville Street rises **New Burlington House** (Pl. R, 22; I), to the W. of which is the *Burlington Arcade* (p. 30). Old Burlington House, built in 1695-1743 by Richard, Lord Burlington, with the assistance of the architect Campbell, was purchased by Government in 1854 for the sum of 140,000*l.* along with its gardens, on which various new edifices have been built. The incongruous top story and the present façade of the old building are also new. [The façade of Old Burlington House has lain on the river-side of Battersea Park (p. 357), with its stones carefully numbered for rebuilding, ever since 1866.] Nearest Piccadilly is a building in the Italian Renaissance style, completed in 1872 from designs by *Banks and Barry*, and occupied by several learned societies, to whom the rooms are granted by Government rent-free; in the E. wing are the *Royal, Geological, and Chemical Societies*, and in the W. the *Antiquarian* (with a collection of paintings, chiefly old portraits), *Astronomical*, and *Linnaean*.

The **Royal Society**, or Academy of Science, the most important of the learned bodies of Great Britain, was founded in 1660, and received its charter of incorporation from Charles II. three years later. As early as 1645, however, its germ existed in the meeting of a few men of learning, far from the turmoil of the Civil War, to discuss subjects relating to the physical and exact sciences. The first number of its famous *Philosophical Transactions* appeared in 1665. It now comprises about 520 members (including 50 foreign members), each of whom is entitled to append to his name the letters F. R. S. (Fellow of the Royal Society). The *Library* of the society consists of about 50,000 vols. and 5000 MSS. The rooms contain portraits and busts of celebrated Fellows, including Sir Christopher Wren, Sir Isaac Newton, Robert Boyle, Halley, Sir Humphry Davy, Watt, and Sir William Herschel; also a telescope which belonged to Newton, and the MS. of his '*Philosophiæ Naturalis Principia Mathematica*'; and the original model of Davy's safety lamp.

The Copley Medal and two Royal Medals are awarded annually by the society for scientific eminence, and the Davy Medal for chemical investigation. The Rumford and Darwinian Medals are awarded biennially for investigations in light and heat and in biology respectively. Besides the *Transactions*, the society also issues its *Proceedings* annually, and a *Catalogue of Scientific Papers* published in all parts of the world.

An arcade leads through the building into the inner court. On the N. side is the exhibition building of the **Royal Academy of Arts** (founded in 1768), in the Renaissance style, erected by *Smirke* in 1868-9. At the top of the façade are 9 statues of celebrated artists: *Phidias*, *Leonardo da Vinci*, *Flaxman*, *Raphael*, *Michael Angelo*, *Titian*, *Reynolds*, *Wren*, and *Wykeham*. The Exhibition of the Royal Academy (transferred in 1869 from *Trafalgar Square* to *Piccadilly*), which takes place here every year from May to the beginning of August, attracts immense numbers of visitors (admission 1s., catalogue 1s.). It consists of paintings and sculptures by modern (mainly) British artists, which must have been finished during the previous year and not exhibited elsewhere before. The 'Private View' of the Exhibition, held by invitation of the Academicians before it is thrown open to the public, is always attended by the cream of society and is one of the events of the London Season. The 'Academy Dinner' held about the same time is also a highly important social function. The Academy organises every winter an exhibition of works of old masters belonging to private individuals. The society consists of 40 Royal Academicians, 30 Associates, and 2 Associate Engravers. — A staircase in the corner to the right ascends to the **GIBSON and DIPLOMA GALLERIES** (open daily 11-4, free), which contain some valuable works of early art, the diploma pictures presented by Academicians on their election, and the Gibson collection of sculpture. Among the ancient works are: **Mary with Jesus and St. John*, a relief by *Michael Angelo*; **Madonna, Holy Child, St. Anne, and St. John*, a celebrated cartoon by *Leonardo da Vinci*, executed in 1503 for the church *Dell'Annunziata* at Florence; Copy of *Leonardo's Last Supper*, by his pupil *Marco da Oggionno*, from which *Morghen's* engraving was taken; *Woman at a well*, ascribed to *Giorgione* but considered by *Frizzoni* to be an early work of *Seb. del Piombo*; portrait by *Giorgione*. The diploma works include good specimens by *Reynolds* and *Wilkie*. The *Library*, on the first floor, contains a fine collection of books and prints.

At the back of the Academy, and facing *Burlington Gardens*, is **London University** (Pl. R, 22; I), founded in 1836, another Renaissance structure, erected in 1869 from designs by *Pennethorne*. London University (not to be confounded with University College in *Gower Street*) is not a teaching establishment but an examining board, granting degrees in arts, science, medicine, music, and law, to candidates of either sex wherever educated. Its diplomas are much valued on account of the high standard of the examinations.

The effective façade is decorated with a series of statues. Above the portico are those of Milton, Newton, Harvey, and Bentham (as representatives of the four Faculties), by *Durham*; over the cornice in the centre, Plato, Archimedes, and Justinian, by *Woodington*, and Galen, Cicero, and Aristotle, by *Westmacott*; in the W. wing, Locke, Bacon, and Adam Smith, by *Theed*, and Hume, Hunter, and Sir Humphry Davy, by *Noble*; in the E. wing, Galileo, Laplace, and Goethe, by *Wyon*, and Cuvier, Leibnitz, and Linnæus, by *Macdowell*. The interior contains a spacious lecture room, a number of other apartments, in which the graduation examinations take place twice annually, and a valuable library. A marble statue of Queen Victoria, by *Boehm*, was erected here in 1889.

Close by, at 1 Savile Row, to the N.E., is the *Royal Geographical Society* (sec., J. Scott Keltie). Richard Brinsley Sheridan died at 14 Savile Row in 1816. — In Albemarle Street, to the W., beyond Bond Street (p. 273), are the *Royal Institution*, founded in 1799 for the promotion and teaching of science, with library, reading-room, and weekly lectures from Christmas to Midsummer; and the *Royal Asiatic Society* (No. 22), with a library (open 11-4, on Sat. 11-2). No. 50, the house of Mr. John Murray, the publisher, contains portraits of Scott, Byron, Washington Irving (Wilkie), and other men of letters; also Hogarth's Scene from the 'Beggars' Opera'.

On the N. side of Piccadilly, a little beyond Burlington House, is the *Albany*, let out in chambers, and numbering 'Monk' Lewis, Canning, Byron (No. 2A), Bulwer Lytton, and Macaulay (No. 1E, second floor) among quondam residents. The last lived here for 15 years and wrote here the first volumes of his 'History of England'. Byron passed the first part of his married life at 139 Piccadilly, where his daughter Ada was born in Dec., 1815.

St. James's Church (Pl. R, 22; 1), adjoining *Princes Hall Restaurant* (p. 15) on the S. side of Piccadilly, built by *Wren* in 1682-84, and considered (as to the interior) one of his finest works, contains a marble font by *Grinling Gibbons*, who also executed the handsome foliage over the altar. The stained-glass windows, representing the Passion and other scenes, are modern. The vestry is hung with portraits of former rectors.

The **Museum of Practical Geology**, erected in 1850, is a little farther to the E. The building contains, besides the geological museum, a lecture-room for 500 hearers, and a library. Entrance by Jermyn Street (Nos. 28-32); admission, see p. 104.

The **HALL** contains busts of celebrated geologists: on the right, Buckland, Greenough, Playfair, Forbes, William Smith, and Jukes (behind); on the left, Murchison, De la Beche, Ramsay, Hall, Sedgwick, and Hutton; at the pillars near the entrance, Queen Victoria and Prince Albert. At the upper end is a colossal copy of the Farnese Hercules in Portland limestone. Then English, Irish, and Scotch granite; alabaster; Portland limestone from the island of Portland, near Weymouth in Dorsetshire; Derbyshire, Staffordshire, and Irish marbles; auriferous quartz; malachite; a large block of solid copper; lode with galena and pyrites; and numerous varieties of limestone. These are partly in the rough, and partly polished and cut in the shape of large cubes, squares, tablets, or short columns. Two tables inlaid with ancient and modern marbles. Also terracotta statuettes, copies of ancient statues, vases, and pieces of tessellated pavement. The mosaic pavement in the middle of the hall deserves notice.

The table cases contain part of a large mineralogical collection bequeathed by Mr. Henry Ludlam.

On the FIRST FLOOR we first observe a large vase of Siberian aventurine quartz, a gift from the Emperor of Russia; a geological model of London and its vicinity; a gold snuff-box with enamel portrait, given to Sir Roderick Murchison by Alexander II. of Russia; a steel salver, inlaid with gold, presented by the Russian Administration of Mines to Sir Roderick Murchison. On the S. side is a collection of porcelain, glass, enamels, and mosaics from the earliest period down to the present day. Then, in table-cases at the sides of the room, iron, steel, and copper, at different stages of their manufacture. We notice in a case on the right (E.) side a penny rolled out into a strip of copper, 10 yds. long. The cases arranged in the form of a horse-shoe in the middle of the room contain the collection of non-metallic minerals: here are seen all kinds of crystallisations, particularly of precious stones, from quartz nodules with brilliant crystals in the interior up to the most exquisitely polished jewels. Models of the largest known diamonds, such as the Kuhl-i-noor and the Regent Diamond, are also exhibited in these cases. The metalliferous minerals, or ores, occupy the wall-cases. Other cabinets are filled with agates, some of which are artificially coloured with oxide of iron, and the precious metals, including a model of a huge nugget of pure gold, weighing 2020 oz. (value 6376*l.*). Near the top of the staircase is a case with recent additions, including a series of ancient Egyptian pigments.

In the adjoining apartments to the N. are exhibited geological relief-plans and models of mines, metallurgical processes, and various kinds of machinery. The two upper galleries, running round the hall, chiefly contain fossils, which are of little interest to the ordinary visitor.

On the N. side of Piccadilly, opposite the Geological Museum, is *St. James's Hall* (p. 67), which has another entrance in the Regent Quadrant (p. 271). We next reach *Piccadilly Circus* (p. 271), and then, on the right, the *Criterion Theatre* (p. 64) and the *Haymarket* (p. 264). At this point Piccadilly proper comes to an end. *Coventry Street*, its eastern prolongation, containing the *Prince of Wales Theatre* (p. 64), leads on to **Leicester Square** (Pl. R, 27; D), a quarter largely inhabited by French residents, and adorned in 1874 with flower-beds and a marble statue of *Shakespeare*, in the centre, bearing the inscription, 'There is no darkness but ignorance'; at the base are four water-spouting dolphins. The corners of the garden are embellished with marble busts of *Reynolds*, *Hunter*, *Hogarth*, and *Newton*, all of whom lived in or near the square. After the revocation of the Edict of Nantes (1685) this neighbourhood became a favourite resort of the more aristocratic French Protestant exiles. Leicester House and Savile House, once situated in the square, were occupied by members of the royal family during the first half of last century; and Peter the Great was entertained at Savile House by the Marquis of Carmarthen (1698). Down to the beginning of the present century the open space in the centre was a frequent resort of duellists. — The *Alhambra Theatre* (p. 65), on the E. side, burned down in 1882, was rebuilt in 1883-84. The site of Savile House, on the N. side of the square, is occupied by the *Empire Theatre* (p. 65).

The line of Coventry Street is continued on the other side of the square by Cranbourne Street, in which is *Daly's Theatre* (p. 64), leading to Charing Cross Road (p. 180).

21. Regent Street. Oxford Street. Holborn.

*All Saints' Church. University College. St. Pancras' Church.
Foundling Hospital.*

Regent Street (Pl. R, 23, 26; I), one of the finest streets in London, and containing a large number of the best shops, was laid out by *Nash* in 1813, for the purpose of connecting Carlton House (p. 265), the residence of the Prince Regent, with Regent's Park. It is 1 M. in length, and extends from Waterloo Place, Pall Mall (p. 265), across Oxford Street, to Portland Place. To the right (E.), at the corner of Charles Street, stands the *Junior United Service Club*, and on the same side is the *Raleigh Club*. Jermyn Street (with the *Geological Museum*, p. 269) is a little farther on. The street then reaches *Regent Circus*, *Piccadilly* (see p. 270; known as *Piccadilly Circus*), whence *Piccadilly* leads to the W., *Coventry Street* to the E., and the wide *Shaftesbury Avenue* (p. 180) to the N.E. The triangle in the centre of the Circus is occupied by a *Memorial Fountain to Lord Shaftesbury* (d. 1885), by Alfred Gilbert, A. R. A., unveiled in 1893 and adorned with eight plaques of scenes from the philanthropist's life. Beyond the Circus Regent Street describes a curve to the W., forming the so-called *Quadrant*. On the left is the entrance to *St. James's Hall* (see p. 270). *Vigo Street*, at the end of the Quadrant, leads on the left to *London University* (p. 268). Farther on, to the left, we pass *New Burlington Street*, *Conduit Street*, and *Maddox Street*.

Between *Hanover Street* and *Prince's Street* we observe the colonnade of *Hanover Chapel*. HANOVER SQUARE, on the left, is embellished with a bronze statue of *William Pitt* (d. 1806), by *Chantrey*. On the E. side of the square is the *St. George's Club*, occupying the site of the long popular *Hanover Square Concert Rooms*; on the W. side, the *Oriental Club*; and at the N.W. angle, in *Tenterden Street*, the *Royal Academy of Music*. In *George Street*, leading out of the square on the S., is *St. George's Church*, built by *James*, with a classic portico, and three stained-glass windows, made in *Malines* about 1520 and brought to England early in the present century. It is the most famous church in London for fashionable weddings. *Lady Mary Wortley Montagu* died in *George Street* in 1762.

The intersection of *Regent Street* with *Oxford Street* (see p. 272), which extends for a long distance in both directions, is called *Regent Circus*, *Oxford Street*, or simply *Oxford Circus*. *Margaret Street*, the second cross-street beyond *Oxford Street*, leads to the W. (left) to *CAVENDISH SQUARE*, which contains an equestrian statue in marble of the *Duke of Cumberland* (the victor at *Culloden* in 1746), by *Chew*, and a bronze statue of *Lord George Bentinck* (d. 1848), by *Campbell*. *Harcourt House*, on the W. side of the square, is the mansion of the *Duke of Portland*. *Lord Byron* was born in 1788 at 24 *Holles Street*, between *Cavendish Square* and *Oxford Street*;

the house, however, has since been rebuilt. He was baptised in *Old Marylebone Church*, at the top of Marylebone High Street (Pl. R, 20), where Charles Wesley was buried in 1788. This was the old church (rebuilt in 1741) which figures in the 'Rake's Marriage' by Hogarth (see p. 221). — In Margaret Street, to the E. (r.) of Regent Street, is **All Saints' Church** (Pl. R, 24; I.), built by *Butterfield* in 1850-59, in the Early English style, lavishly decorated in the interior with marble and gilding. The E. wall of the choir is frescoed by Dyce in the style of early Christian art. The spire is 227 ft. high. — At No. 74a, Margaret Street, is the *Parkes Museum of Hygiene* (adm., see p. 104).

The *Polytechnic Young Men's Christian Institute*, between Cavendish Square and Regent Street, has occupied since 1882 the old Polytechnic Institution. The Institute has numerous technical and other classes (11,000 students), reading-rooms, a gymnasium, etc. The good genius of the institution is Mr. Quintin Hogg, who has spent 150,000*l.* upon it. On the opposite side of the street is a similar institution for young women. Farther on, on the right side of Regent Street, are *St. George's Hall* (p. 68) and the handsome *Queen's Hall* (p. 67). The latter has accommodation for 3000 persons; the ceiling is painted by *Carpégnat*.

At the N. end of Regent Street is *Langham Place*, with *All Souls' Church*, erected by Nash. The large building on the other side is the *Langham Hotel* (p. 10). From this point PORTLAND PLACE, one of the widest streets in London (120 ft.), leads to *Park Crescent*, *Park Square*, and *Regent's Park* (p. 277).

Oxford Street (Pl. R, 19, 23, 27; I, 11), the principal artery of traffic between the N.W. quarter of London and the City, extends from the Marble Arch (at the N.E. corner of Hyde Park, p. 312) to Holborn, a distance of 1½ M. The E. portion of this imposing street contains a number of the most important shops in London, and presents a scene of immense traffic and activity; while the W. end, with the adjoining streets and squares (particularly Grosvenor Square and Berkeley Square on the S. and Portman Square on the N.), comprises many aristocratic residences. *Edgware Road*, which begins at the W. end of Oxford Street (see Pl. R, 15), follows the line of the old Roman road to St. Albans. In Harrow Road, leading to the W. from Edgware Road, is *St. Mary's Churchyard* (Pl. R, 12), now a public park, containing the grave of Mrs. Sarah Siddons (d. 1831), the famous actress. A statue of Mrs. Siddons, by Chavalliaud, is to be erected on Paddington Green, close by. Portland Street and Orchard Street lead to the N. (left) to *Portman Square*, with the town residence of the Duke of Fife. The 'Blue Stocking Club' met at Mrs. Montagu's (d. 1800) in the N.W. corner of the square. Anthony Trollope lived in Montagu Square, just to the N. From the N.E. corner of Portman Square Baker Street runs due N. to *Baker Street Station* (Metropolitan; Pl. R, 20), at the corner of

Marylebone Road. Blandford Street, diverging from Baker Street to the E., contains the house in which Faraday, the chemist, served his apprenticeship (tablet). Lower Berkeley Street runs to the E. from Portman Square to *Manchester Square* (Pl. R, 19; I), with Hertford House (p. 320). Adjacent, at 13 Mandeville Place, is *Trinity College*, an incorporated institution for the study of music and arts. — Many of the houses in *Grosvenor Square* (Pl. R, 19) and *Berkeley Square* (with its plane-trees; Pl. R, 22, 23) still have bits of fine old iron-work in front of their doors, with extinguishers for links or torches. Horace Walpole died at 11 Berkeley Square in 1797; Clive committed suicide at No. 45 in 1774. No. 38, now the town-house of Lord Rosebery, was the house from which the daughter of Mr. Child, the banker, eloped with the Earl of Westmorland in 1782, and was afterwards the residence of their daughter Lady Jersey (d. 1867) and her husband. Pope lived at No. 9 Berkeley Street, to the S. of Berkeley Square, and presented the lease of it to Martha Blount. Bulwer Lytton spent his later years at No. 12 Grosvenor Square. At the foot of South Audley Street, which runs to the S. from the S.W. corner of Grosvenor Square, is *Chesterfield House* (Pl. R, 18; IV), with a fine marble staircase and the library in which the 'Chesterfield Letters' were written. In *Brook Street*, which runs E. from Grosvenor Square to Hanover Square (p. 271), is a house (No. 25) distinguished by a tablet indicating that Händel used to live here.

New Bond Street (Pl. R, 23; I), which diverges to the right (S.) from Oxford Street, farther on, is continued by *Old Bond Street* to Piccadilly (p. 267). This thoroughfare contains numerous attractive and fashionable shops, the *Grosvenor Club* (No. 135), and several picture-galleries (comp. p. 68). — *Hanover Square*, *Cavendish Square*, *Regent Street*, and *Oxford Circus*, see p. 271. — In Oxford Street, on the left, farther on, is the *Princess's Theatre* (p. 63), nearly opposite which is the *Pantheon*, which has successively been a concert-room, a theatre, and a bazaar, and is now the extensive wine warehouse of Messrs. Gilbey. Then on the right (No. 58) is the *Soho Bazaar* (p. 30), with an exit at the other end to SOHO SQUARE (Pl. R, 27). On the N. side of this square is the new *French Protestant Church*, one of the best examples of terracotta architecture in London; and on the E. side is the new Roman Catholic Church of *St. Patrick*.

The district of Soho contains a large colony of Italian cooks, couriers, waiters, tailors, restaurant-keepers, servants, teachers, etc. — No. 37 Gerrard Street, 1/4 M. to the S. of Soho Square, was for several years the home of Edmund Burke (tablet); and Dryden lived at No. 43 (tablet) from 1686 till his death in 1700. Mozart, when a boy of eight years (March, 1763), lodged with his father and sister at 51 Frith Street, leading to the S. from Soho Square. — In the churchyard of *St. Anne's* (Pl. R, 27; I), Wardour Street, are a tablet to Theodore, King of Corsica, who died (1766) in poverty near by, and the grave of William Hazlitt (d. 1830).

Oxford Street proper ends at *Tottenham Court Road*, which runs

to the N. to Euston Road, and *Charing Cross Road* (p. 180), leading to the S. to Charing Cross.

The eastern prolongation of Oxford Street, extending to Holborn, and called *New Oxford Street*, was laid out in 1849 at a cost of 290,000*l.* through the 'Rookery of St. Giles', one of the most disreputable quarters of London. No. 75. to the right, belonging to *Messrs. Pears*, has a vestibule in the style of a Pompeian room, adorned with sculptures. On the left, at the corner of Hart Street, is *Mudie's Library* (p. 20). A little to the S. of New Oxford Street, in High Street, is the church of *St. Giles-in-the-Fields*, the third church on this site, completed in 1734. Chapman, the translator of Homer (tombstone against the exterior S. wall, erected by Inigo Jones), Shirley, the dramatist, and Andrew Marvell are buried here. To the E. in the churchyard is the square tomb of Pendrell, who helped Charles II. to safety after the battle of Worcester, with a quaint epitaph, describing him as 'Unparalleled Pendrell'. The *British Museum* (p. 282) lies in *Great Russell Street*, which runs off Tottenham Court Road, a little to the north. There are several squares at a short distance from the street, among the chief of which are, to the W. of the British Museum, BEDFORD SQUARE; to the E., BLOOMSBURY SQUARE and RUSSELL SQUARE, the one containing a statue of *Charles James Fox* (d. 1806), and the other one of *Francis, Duke of Bedford* (d. 1802), both by *Westmacott*. In Bloomsbury Square stands the *College of Preceptors* (1889), an examining institute which grants diplomas to teachers (F. C. P., L. C. P., A. C. P.).

Gower Street, which leads to the N. from Bedford Square, contains **University College** (Pl. B, 28), founded in 1828, chiefly through the exertions of Lord Brougham, for students of every religious denomination. A long flight of steps leads to the dodecastyle Corinthian portico fronting the main edifice, which is 400 ft. in length and surmounted by a handsome dome. It contains numerous lecture rooms, a laboratory, the Slade School of Fine Art, and a museum with original models and drawings by Flaxman (d. 1826), the celebrated sculptor (open to visitors in the summer months, Sat. 10-4). The new laboratories, etc., built next the street in 1892, somewhat mask the view of the main edifice. The subjects studied at the college comprise the exact and natural sciences, the classical and modern languages and literatures, history, law, and medicine. The number of professors is about 40, and that of students about 1100, paying over 20,000*l.* in fees. The building also contains a well-known school for boys (4-500). The whole is maintained without aid from Government. In Gower Street, opposite University College, and connected with it as a clinical establishment, stands the **University College Hospital**, where about 45,000 patients are annually treated by the medical professors of the college.

Close by, in Gordon Square, is the **Catholic Apostolic Church**, built in 1850-54, one of the largest ecclesiastical edifices in London.

The INTERIOR is a fine example of modern Gothic (Early English), though unfinished towards the W. The *Choir*, with its graceful triforium and diapered spandrels, is very rich. The most beautiful part of the church is, however, the *English Chapel*, to the E. of the chancel, with its polychrome painting, stained-glass windows, and open arcade with fine carving (particularly on the three arches to the S. of the altar).

Next this church is *University Hall* (adjoining Dr. Williams' Library, p. 20), a kind of Unitarian 'University Settlement', owing its inception mainly to Mrs. Humphry Ward's 'Robert Elsmere' (secretary, Mrs. Humphry Ward).

At the N. end of Gower Street is the *Gower Street Station* (Metropolitan; p. 58). Thence Euston Road runs to the E. to *Euston Square Station*, terminus of the *London and North Western Railway* (p. 54), the entrance-hall of which contains a colossal statue of George Stephenson, by *Baily*. Farther to the E. is the *St. Pancras Station*, terminus of the *Midland Railway* (p. 54), with the terminus hotel, a very handsome building in an ornate Gothic style, by Sir G. G. Scott. Adjacent is the *King's Cross Station*, terminus of the *Great Northern Railway* (p. 54).

A tablet on No. 263 Hampstead Road, to the N.W. of Euston Station, marks the house of George Cruikshank, the caricaturist, where he died in 1878.

St. Pancras' Church (Pl. B, 28), in Euston Square, was built by the Messrs. Inwood in 1819 at a cost of 76,679*l.* It is an imitation of the Erechtheum at Athens; while its tower, 168 ft. in height, is a double reproduction of the so-called Tower of the Winds.

Old St. Pancras' Church (Pl. B, 27), with its historical churchyard, is situated in Old St. Pancras Road, next to the Workhouse. Part of the churchyard, with the adjacent St. Giles burying ground, has been converted into public gardens. A monument was erected here in 1879 by the Baroness Burdett-Coutts to those whose graves were disturbed in the process. Among the gravestones preserved here are those of William Godwin (1756-1836) and his wife. It is said that Shelley first met his second wife, Mary Godwin, at her mother's grave in this churchyard.

To the N. of King's Cross lie the populous but comparatively uninteresting districts of SOMERS TOWN, CAMDEN TOWN, KENTISH TOWN, ISLINGTON, Highbury, and Holloway. In Great College Street, Camden Town, is situated the *Royal Veterinary College* (Pl. B, 23), with a museum to which visitors are admitted daily (9 to 5 or 6) on presenting their cards. *Charles Dibdin* (d. 1814), the writer of nautical songs, is buried in St. Martin's Burial Ground, Camden Street (now a public recreation-ground), a little to the N.W. of the Veterinary College. He is commemorated by a Scandinavian cross. The *Royal Agricultural Hall* (p. 67) is in Liverpool Road, Islington (Pl. B, 35), and the *Grand Theatre* (p. 65) is close by, in High Street. *Alex. Cruden* (1701-70), of 'Concordance' fame, lived in Camden Passage, off High Street (Pl. B, 35). The original 'Bleak House' stands in St. Peter's Street, near by (Pl. B, 39). About $\frac{3}{4}$ M. to the N., in Canonbury Square (Pl. B, 38), is *Canonbury Tower*, an interesting relic of the country-residence of the Priors of St. Bartholomew. The tower was probably built by Prior Bolton (p. 123), though restored at a later date, and contains a fine carved oak room. Oliver Goldsmith occupied rooms in the tower in 1762. It is now used as a free library and reading-room. Charles and Mary Lamb lived at No. 19 Colebrooke Row (Pl. B, 35) from 1823 to 1827.

Holloway Gaol or *City Prison* (beyond Pl. B, 25), a rather handsome building, is mainly used for short-sentence or unconvicted prisoners (about 350 men and 650 women); *Pentonville Prison* (Pl. B, 30), constructed on

the radiating principle, accommodates about 1000 male prisoners and is conducted on a modified silent and separate system. Grimaldi, the famous clown, is buried in St. James's Churchyard, Pentonville Road (Pl. B. 32). The great *Metropolitan Cattle Market* (Pl. B. 2), 26, 29, 30 repays a visit on Thursdays when 3-4000 cattle and 12,000 sheep are usually on sale (comp. p. 31). Lord Beaconsfield (Disraeli) was born in a house near *Highbury Station* (Pl. B. 33, 34), now occupied as a draper's shop.

The eastern prolongation of New Oxford Street is **High Holborn** (Pl. R, 32, and II; so called from the '*Hole Bourne*', or Fleet Brook, which once flowed through the hollow near here), a street which survived the Great Fire, and still contains a considerable number of old houses. Milton once lived here, and it was by this route that condemned criminals used to be conducted to Tyburn. The increasing traffic indicates that we are approaching the City. On the right are several side-streets, leading to *Lincoln's Inn Fields* (with the *Soane Museum*, etc., see pp. 219-224). Red Lion Street on the left, continued by Lamb's Conduit Street, leads to *Guilford Street*, on the N. side of which stands the —

Foundling Hospital (Pl. R, 32), a remarkable establishment founded by Captain Thomas Coram in 1739 for 'deserted children'. Since 1760, however, it has not been used as a foundling hospital, but as a home for illegitimate children, whose mothers are known. (Neither in London nor in any other part of England are there any foundling hospitals in the proper sense of the term, such as the '*Hospice des Enfants Trouvés*' in Paris.) The number of the children is about 520, and the yearly income of the Hospital, 19,000*l*.

In the *Board Room* and the *Secretary's Room* are a number of pictures, chiefly painted about the middle of last century. They include the following: *Hogarth*, '*March to Finchley*, and *Finding of Moses*; portraits by *Ramsay*, *Reynolds*, and *Shackleton*; views of the Foundling Hospital and St. George's Hospital by *Wilson*; view of the Charterhouse by *Gainsborough*. The Picture Gallery contains a good portrait of Coram by *Hogarth*. Most of the pictures were presented to the institution by the artists themselves. (The success with which the exhibition of these pictures was attended is said to have led to the first exhibition of the Royal Academy in 1760.) The hospital also possesses Raphael's cartoon of the Massacre of the Innocents, a bust of Händel and some of his musical MSS., a collection of coins or tokens deposited with the children (1741-60), etc. The *Chapel* is adorned with an altar-piece by *West*, representing Christ blessing little children; the organ was a gift from Händel. Divine service, at which the children are led in singing by trained voices, is performed on Sundays at 11 a.m. and 3.30 p.m. The Hospital is shown to visitors on Sundays, after morning service, and on Mondays from 10 to 4. The attendants are forbidden to accept gratuities, but a contribution to the funds of the institution is expected from the visitor on entering or in the church-offertory.

To the E. of Lincoln's Inn are *Chancery Lane* (p. 166) on the right (after which we are in the City), and *Gray's Inn Road* (p. 168) on the left. Then *Holborn Viaduct*, *Newgate*, etc., see pp. 120, 121.

22. Regent's Park.

*Zoological Gardens. Botanic Gardens. Primrose Hill.
Lord's Cricket Ground.*

Regent's Park (Pl. B, 15, 16, 19, 20) was laid out during the last years of the reign of George III., and derives its name from the then Prince Regent, afterwards George IV. It occupies the site of an earlier park called *Marylebone Park*. The name Marylebone is said to be a corruption of *Mary on Tyburn* (*Mary-le-bourne*), Tyburn being a small brook, coming from Kilburn and flowing into the Thames. It crossed Oxford Street a little to the E. of the Marble Arch and flowed through St. James's Park, leaving its mark upon *Brook Street*, Grosvenor Square, and notably upon '*Tyburn*', that melancholy old place of execution situated about the lower corner of Edgware Road. It has also given its name to *Tyburnia*, the quarter of London situated to the N. of Hyde Park.

In the time of Queen Elizabeth, Marylebone Park was filled with deer and game. Under the Commonwealth the land was cleared of the woods and used as pasturage. Afterwards trees were again planted, footpaths constructed, and a large artificial lake formed.

The Park, which is one of the largest in London, embraces 472 acres of ground, and extends from York Gate, Marylebone Road, to Primrose Hill. Within its precincts are situated several private residences, among which is St. Dunstan's Villa with the clock and the automatic figures from the church of St. Dunstan's in Fleet Street (see p. 166). The gardens of the *Zoological Society* (founded by Sir Humphry Davy and Sir Stamford Raffles in 1826) occupy a large space in the N. part of the Park, which also contains the gardens of the *Botanical Society* and the *Toxophilite (Archery) Society*. The Park is surrounded by a broad drive known as the *Outer Circle*. In summer a band generally plays in the Park on Sun. afternoons in the *Kiosk* a little to the S. of the Zoological Gardens (Pl. B, 20).

The ****Zoological Gardens** are bounded on the N. by the Regent's Canal and intersected by the Outer Circle, which here runs parallel with the canal. They are thus divided into two portions, which, however, communicate with each other by means of a *tunnel* constructed under the drive. The principal entrance is in the Outer Circle (the *Main Entrance* in the Plan); ingress may also be obtained from the Broad Walk, at the S.E. angle of the gardens (see Pl., *South Entrance*), or from Albert Road, Primrose Hill, on the N. side of the canal (*North Entrance*, near No. 43 on the Plan). The Main Entrance is about $\frac{3}{4}$ M. from the *Portland Road Station* of the Metropolitan Railway, from which the S. Entrance is a little less remote, while both gates are about $\frac{3}{4}$ M. from the *Chalk Farm Station* of the North-Western and North London Railways. The *Baker Street Station* (Metropolitan) is about $\frac{3}{4}$ M. from the S. entrance, which is only 300 yds. from Gloucester Road, where omnibuses from all

parts of London pass at frequent intervals. The *North Entrance* is $1\frac{1}{2}$ M. from *Chalk Farm* and $3\frac{1}{4}$ M. from *St. John's Wood Road* (Metropolitan Railway), and is passed by Camden Town and Paddington omnibuses. (Carriages may not drive along the Broad Walk.)

The Zoological Gardens are open daily from 9 a.m. to sunset, adm. 1s., on Mon. 6d., children half-price except on Mon.; on Sun. only by order obtained from a member. The number of visitors in 1895 was 665,326. The number of animals is about 2400. The band of the Life Guards usually plays here on Saturdays in summer at 4 p.m.

Many of the animals conceal themselves during the day in their holes and dens, under water, or among the shrubbery; the best time to visit them, accordingly, is at the feeding-hour, when even the lethargic carnivora are to be seen in a state of activity and excitement. The pelicans are fed at 2.30, the otters at 3, the eagles at 3.30 (except Wednesdays), the beasts of prey at 4 (in winter, Nov.-Feb., at 3), the seals and sea-lions at 4.30 (in winter at 3.30), and the diving birds in the fish-house (Pl. 37) at 12 and 5 p.m. The snakes receive their weekly meal on Friday, but visitors are not admitted to this curious spectacle without the express permission of the Director of the Gardens. Children may enjoy the delight of a riding on elephants, camels, and so on for a small fee.

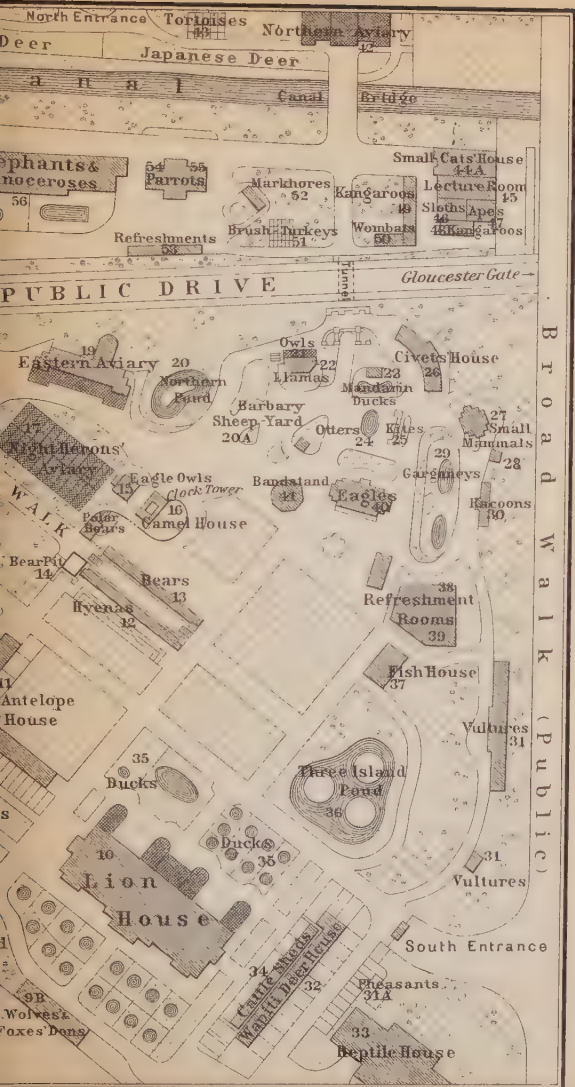
Those who have not time to explore the Gardens thoroughly had better follow the route indicated below, so as to see the most interesting animals in the shortest possible time.

On entering from the Outer Circle (Pl., *Main Entrance*), we turn to the right, and first reach the *Western Aviary* (Pl. 1), which is 170 ft. long, and contains 200 different kinds of birds, chiefly from Australia, the Indian Archipelago, and South America. Then, passing the *Crows* (Pl. 1a) and the *Cranes and Storks* (Pl. 2), we reach, on the left, the —

**Monkey House* (Pl. 3), which always attracts a crowd of amused spectators. The unpleasant odour is judiciously disguised by numerous plants and flowers. The bats are also kept here.

We next return (to the right) to the *Storks and Cranes* (Pl. 2) and *Emeus* (Pl. 4), by which we pass to the left, and then take another turning on the right leading to the *Rodents* (Pl. 6), *Swine* (Pl. 7), and *Southern Ponds for Water Fowl* (Pl. 5; about 50 different kinds). We then proceed to the left, along the other side of the Southern Ponds and past the *Sheep Sheds* (Pl. 8), to the *Sea-Lions' Pond* (Pl. 9). To the right is the *Sheep Yard* (9A), built in 1885 for the *Burrhel*, or blue wild sheep, from the Himalayas. To the S.E. of this point are the *Wolves' and Foxes' Dens* (Pl. 9B). Opposite, to the N. (see Plan), is the large **Lion House* (Pl. 10), which is 230 ft. long and 70 ft. wide. In addition to its living occupants it contains a bust of *Sir Stamford Raffles* (d. 1826), the first president of the Zoological Society. To the E. of the Lion





House are the *Cattle Sheds* (Pl. 34), containing, among other specimens, the bison, the gayal, and the wild cattle of Great Britain.

We now retrace our steps, and pass along the open-air enclosures at the back of the Lion House to the *Antelope House* (Pl. 11). Issuing thence, we proceed straight on, past the *Bear Pit* (Pl. 14), to the southern front of the dens formerly occupied by the lions and tigers, but now containing *Hyenas* and *Bears* (Pl. 12 and 13). The terrace above affords a view of the bear-pit and the pond for the *Polar Bears* (Pl. 13 a). We next turn to the right, and pass through the archway near the *Camels* (Pl. 16). Then, leaving the Clock Tower on the right and the *Eagle Owls* (Pl. 15) on the left, and passing the *Night-Herons' Aviary* (Pl. 17; flamingo, ibis, etc.) on the left, and the *Eastern Aviary* (Pl. 19) on the right, we reach the pavilion of the *Pelicans* (Pl. 18).

From the pelicans we retrace our steps to the vicinity of the Clock Tower, and bear to the left to the *Northern Pond* (Pl. 20), which contains more water-fowl. To the right is the *Barbary-Sheep Yard* (Pl. 20A). By continuing to the left we reach the *Owls' Cages* (Pl. 21), at the back of which is the *Llamas' House* (Pl. 22). This should not be approached too closely on account of the unpleasant expectorating propensities of its inmates. A little farther on is the pond containing the *Mandarin Ducks* (Pl. 23). Between the two, on our left, is the entrance to the tunnel, which we pass in the meantime. Opposite, on the right, are the *Otters* (Pl. 24) and the *Kites* (Pl. 25); to the N.E., on the left, lies the *Civet House* (Pl. 26). We now turn to the right and proceed to the south.

We first reach, on the left, the *Small Mammals* (Pl. 27; the house may be entered), on the right the *Ducks* (Pl. 29); then, on the left, the *Flying Squirrels* (Pl. 28) and the *Racoons* (Pl. 30), near which is the refreshment room (see below). Continuing in a straight direction past the *Vultures* (Pl. 31) and another small aviary containing *Bateleur Eagles*, we reach the S. Entrance, which we leave on the left. Near the entrance is the new *Deer House* (Pl. 32), behind which are the Cattle Sheds (see above). Opposite the Deer House are aviaries containing *Pheasants* and *Peacocks* (Pl. 31a). We now turn to the left, and after a few paces reach the new **Reptile House* (Pl. 33), to the E. of the Lion House. This contains an extensive collection of large serpents, lizards, alligators, crocodiles, snapping turtles, frogs, and toads; also a specimen of the curious manatee. At this point we turn back and walk straight on, past the front of the Cattle Sheds, to the *Three Island Pond* (Pl. 36), stocked with water-fowl, among which are specimens of the black-necked swan. The path leading first to the left and then to the right, passing (opposite) more *Water Fowl* (Pl. 35), leads to the **Fish House* (Pl. 37), containing fish and small aquatic birds. The *Refreshment Rooms* (Pl. 38, 39) here afford an opportunity for a rest.

From the Refreshment Rooms we proceed towards the N.W.

past the *Eagles' Aviaries* (Pl. 40), having on our left the *Band Stand*, and pass through the tunnel leading into the N. section of the gardens. Here we first go straight on, across the canal-bridge, on the other side of which are the *Northern Aviary* (Pl. 42; for birds of prey); the *Tortoise House* (Pl. 43); and the **Insectarium* (Pl. 44), containing insects, land-crustaceans, chameleons, toads, tree-frogs, terrapins, electric eels (fee for electric shock 1s.), and birds of paradise. Here also are two mynahs (a kind of starling), which talk as well as parrots. Between the tortoise-house and the insectarium is the North Entrance, opposite which are paddocks containing *Japanese* and *Axis Deer*.

We now recross the bridge and turn to the left to the *Small Cats' House* (Pl. 44a; at present also containing the great ant-eater) and *Lecture Room* (Pl. 45), the latter adorned with water-colour sketches of animals. Close by are the *Kangaroo Sheds* (Pl. 48, 49), the *Wombats' House* (Pl. 50), the *Sloths' House* (Pl. 46), and the **Apes' House* (Pl. 47), the last containing some of the most interesting inmates of the Gardens, in the form of specimens of the anthropoid or manlike apes (including, at present, a gorilla and two chimpanzees). We now turn to the right and pass the *Wombats*, the *Brush Turkeys* (Pl. 51), and the *Markhore House* (Pl. 52) on the right, and a small *Refreshment Stall* (Pl. 53) on the left. Opposite this stall is the *Parrot House* (Pl. 54), containing about ninety different species of that gaudy and harsh-voiced bird, next to which is the new **Elephant and Rhinoceros House* (Pl. 56), containing the African and Asiatic varieties of these animals.

No. 57 is a *Deer Shed*; No. 59 is the *Superintendent's Office*. The *Moose Yard* (No. 59a), below, to the right, on the bank of the canal, contains moose-deer and rein-deer from Labrador. Proceeding in a straight direction, we reach the **Hippopotamus and Brazilian Tapir* (Pl. 60) and the *Giraffe House* (Pl. 61). Beyond are the *Zebras* (Pl. 62) and *Cassowaries* (Pl. 63), the house of the latter containing also an Apteryx or Kiwi. Returning along the S. side of these houses, we reach, on the left, the *Gazelles* (Pl. 64) and the *Beavers* (Pl. 58). A little way beyond the Beaver House we reach the *Exit*, which takes us into the Outer Circle.

Part of the southern portion of Regent's Park is occupied by the **Botanic Gardens** (Pl. B, 20), which are circular in shape, and are enclosed by the drive called the *Inner Circle*. Large flower-shows take place here on three Wednesdays in May and June, which are largely attended by the fashionable world (tickets of admission sold at the gate and by the principal ticket agents). Musical promenades are held on each other Wed. from May to August (adm. 2s. 6d.). On Mon. and Sat. visitors are admitted for a fee of 1s., and on Tues., Thurs., and Frid. on presenting an order of admission given by a Fellow of the Botanical Society. Foreigners are admitted on application to the officials. The Museum and the collections of economic,

medicinal, and water plants are very interesting. — *Skating Fêtes* are held at the Botanic Gardens in winter (comp. p. 73).

On the E. side of the Park stands *St. Katharine's Hospital*, with its chapel. This building was erected in 1829 in substitution of one which formerly stood on the site of the *St. Katharine Docks* (p. 160). The property was purchased by the Dock Company from the Hospital trustees for a very large sum, part of which was laid out in the construction of the new cluster of buildings in the Park. The Hospital was originally intended by Matilda, wife of King Stephen (1148), for the shelter and succour of 'six poor bachelors and six poor spinsters', but is now the *Central House for Nurses for the Poor*, maintained by the Jubilee gift of the women of England to the Queen. The income is about 7000*l.* a year. Several old monuments from the original hospital are preserved in the chapel.

To the S. of Regent's Park runs the *MARYLEBONE ROAD*, containing the imposing premises of *Madame Tussaud's* well-known waxwork exhibition (adm., see p. 66), which are close to the Baker Street station of the Metropolitan railway. The large building opposite Mme. Tussaud's is the *Marylebone Workhouse* (see Pl. R, 20). Adjacent, in York Place, is *Bedford College*, a university college for women, including an art school and a teachers' training department. (Charles Dickens lived at No. 1 Devonshire Terrace (corner of Marylebone Road and High Street) from 1839 to 1851, writing there 'Barnaby Rudge', 'Martin Chuzzlewit', the 'Christmas Carol', 'Dombey and Son', 'David Copperfield', and other works.) In Marylebone Road, a little farther to the W., is the site of *Marylebone Station*, the terminus of the new London extension of the Manchester, Sheffield, and Lincolnshire Railway (p. 56).

The summit of **Primrose Hill** (Pl. B, 14; 205 ft.), an eminence to the N. of Regent's Park, from which it is separated by the canal and a road, commands a very extensive view. On the E. and S., as far as the eye can reach, nothing is seen but the roofs and spires of the stupendous city of London, while on the N. the green hills of Hampstead and Highgate form the picturesque background of a landscape which contrasts pleasantly with the dingy buildings of the metropolis. At the S. base of the hill there is an open-air gymnasium; a refreshment-room has also been opened. A 'Shakespeare Oak' was planted on the S. slope of the hill in 1864, on the tercentenary celebration of the great dramatist's birth.

To the N.W. in Finchley Road, near the *Swiss Cottage Station* (Metropolitan), stands *New College*, for the education of Congregational ministers. Among its past professors have been some men of considerable note. It contains a good theological library. The building was erected about 40 years ago in the midst of what was then green fields, and is admired for its style and proportions. — Farther out in the Finchley Road (beyond Pl. B, 5) is *Hackney Congregational College*, erected in 1887 at a cost of about 23,000*l.*

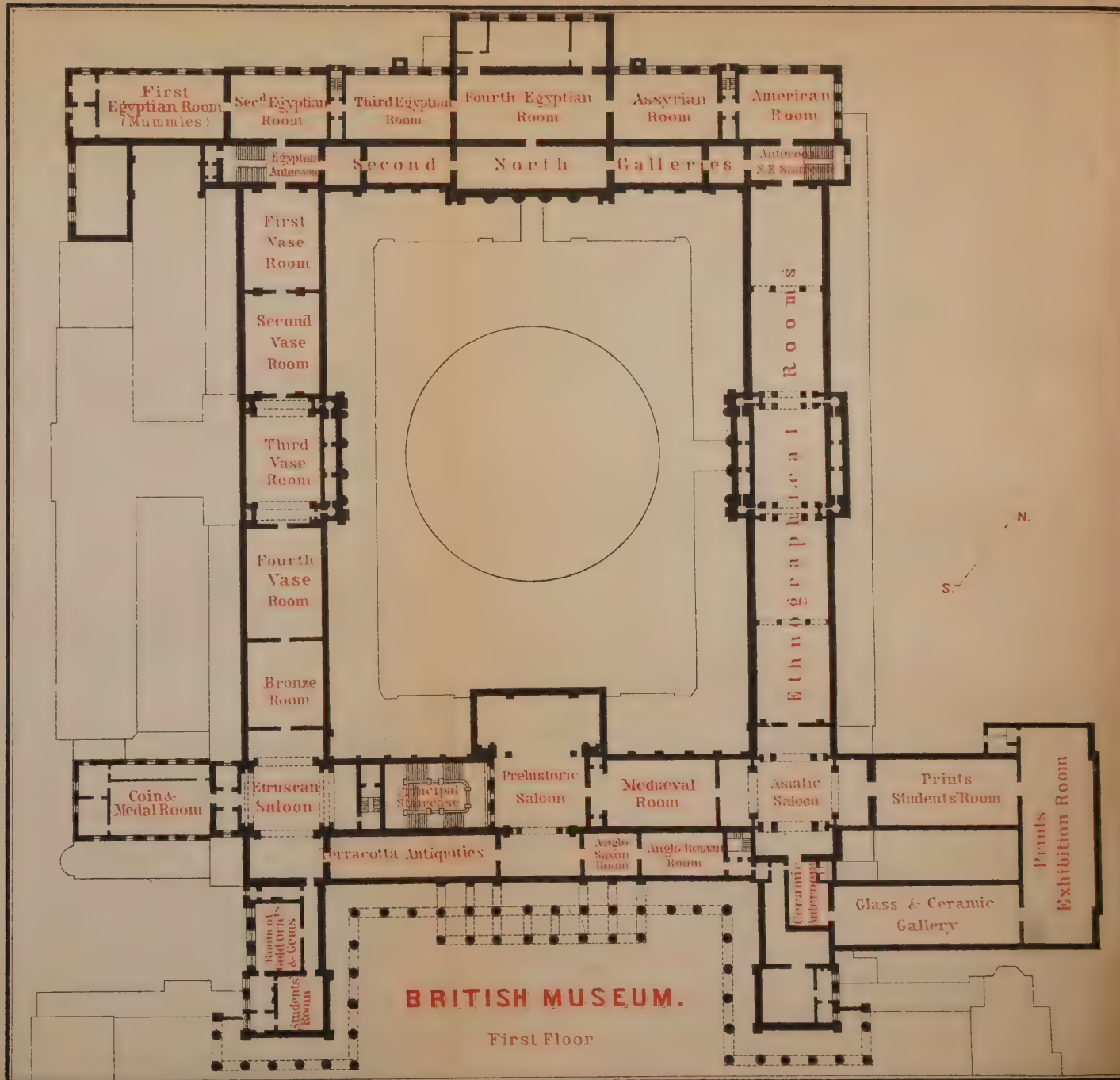
At 44 Abbey Road, about $\frac{1}{2}$ M. to the W. of the Swiss Cottage, John Gibson Lockhart (d. 1854), son-in-law and biographer of Sir Walter Scott and editor of the *Quarterly Review*, spent some of his later years.

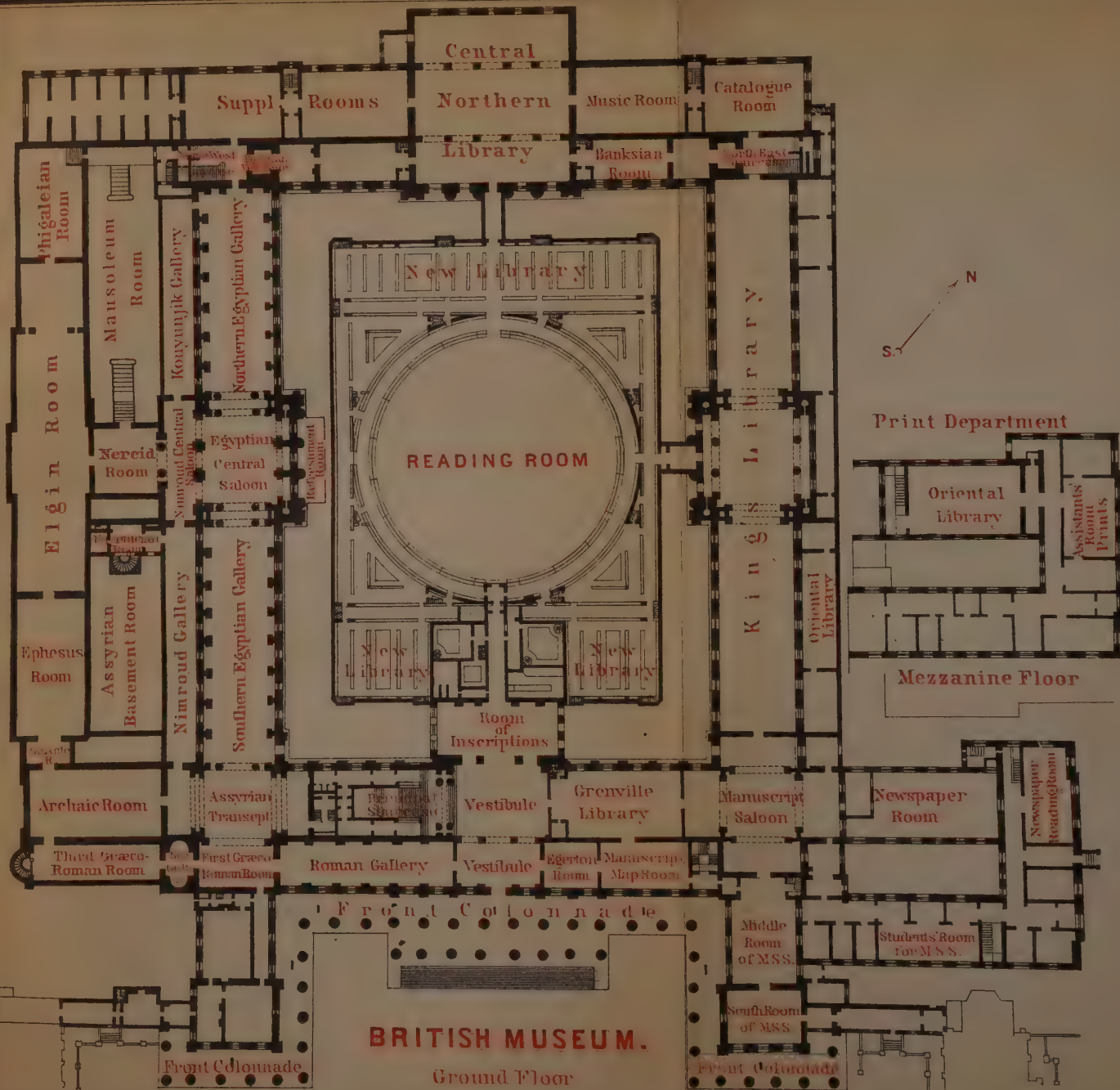
Lord's Cricket Ground (Pl. B, 12; p. 70), in St. John's Wood Road (Metropolitan station, see p. 59), to the W. of Regent's Park, is thronged with a large and brilliant crowd of spectators on the occasion of the principal cricket matches, particularly when Cambridge is disputing the palm of victory with Oxford, or, better still, Eton with Harrow; and it then presents a characteristic and imposing spectacle, which the stranger should not fail to see. Admission on ordinary days 6d.; during great matches, which are always advertised beforehand, 1s. or 2s. 6d. The ground was purchased by the Marylebone Cricket Club for a large sum, to prevent it from being built upon. The new *Pavilion* was built in 1891. The ground is well supplied with luncheon-bars; and there is also a telegraph-office.

In Maida Hill West (Pl. R, 12), a little to the S. of this point, is a handsome *Catholic Apostolic Church*, by Pearson.

23. The British Museum.

The nucleus of the now vast contents of the ****British Museum** (Pl. R, 28; 11) was formed by the library and collection of *Sir Hans Sloane* (d. 1753), who in his will offered them to the State for the sum of 20,000*l.* (said to have been 30,000*l.* less than their value). An Act of Parliament was at once passed for the acceptance of the offer, and the collections, along with the Harleian MSS. and the Cottonian Library, were deposited in *Montague House*, which was bought for the purpose. The presentation by George III. of a collection of Egyptian antiquities in 1801, and the purchase of the Townley Marbles in 1805 and the Elgin Marbles in 1816, made such additions to the original contents that a new wing had to be built for their reception. The Museum continued to increase, and when George IV. presented it in 1823 with the King's Library, collected by George III., old Montague House was felt to be quite inadequate for its purpose, and a new building, designed by *Sir Robert Smirke* and completed by his younger brother *Sydney Smirke*, was erected on its site between 1823 and 1852. The new Reading Room (see p. 306) was added in 1857, and since 1879 a new gallery for the Mausoleum marbles and the entire 'White Wing', on the S.E. side (p. 306) have been erected from a bequest by Mr. William White. The contents of the British Museum are at present arranged in eight sections, each under the special superintendence of an Under Librarian or Keeper. These sections are as follows: Printed Books (Maps and Plans), Manuscripts, Oriental Printed Books and Manuscripts, Prints and Drawings, Egyptian and Assyrian Antiquities, British and Medieval Antiquities and Ethnography, Greek and Roman Antiquities, and Coins and Medals. The Natural History sections are now at S. Kensington (see p. 325). Wherever it is practicable, the





names are attached to the different objects. For a thorough study of the collections the excellent official catalogues are indispensable; for a hasty visit the following directions may suffice. Courses of lectures on the various antiquities of the Museum are delivered here by experts from time to time. — The number of visitors to the British Museum in 1895, exclusive of readers and students, was 542, 423.

The Museum is open free on every week-day from 10 a.m. till 4, 5, or 6 p.m. according to the season; and the various sections are open also from 8 to 10 p.m. as follows: on Mon. and Frid. the Egyptian, Assyrian, Semitic, Religious, and American Collections; on Tues. and Thurs., the MSS., King's Library, Porcelain and Glass. Prints and Drawings, and the Prehistoric, Ethnographical, and Mediæval Collections; and on Wed. and Sat., the Greek and Roman Collections. The general public are not admitted to the British, Mediæval, and Ethnographical departments or to the rooms in the White Wing on Tues. and Thurs., these days being reserved for students; but strangers will obtain admission to the closed sections without difficulty. The Museum is now open on Sun. afternoon, but is shut on Good Friday and Christmas Day. — Sticks and umbrellas are left in the hall. Catalogues may be obtained in the hall, or from the attendants in the various sections. Those offered for sale outside are not trustworthy. Good photographs of several of the most interesting drawings and sculptures in the Museum may be purchased in the chief librarian's office.

The PRINCIPAL FAÇADE, towards (S.) Great Russell Street, with two projecting wings and a portico in the centre, is 370 ft. in length. In front it has an Ionic colonnade of 44 columns. The pediment above the *Portico*, which is borne by two rows of eight columns, is adorned with sculptures by *Westmacott*: on the right, Progress of the Human Race; on the left, allegorical figures of Mathematics, the Drama, Poetry, Music, and Natural Philosophy.

The ENTRANCE HALL, which in 1877 was enlarged by an extension towards the N., measures 62 ft. in length. The ceiling is embellished with encaustic painting. The statue of *Shakespeare* on the right, at the entrance to the library, chiselled by Roubiliac, was presented by Garrick, the actor. Beside it is a bust of *Sir A. H. Layard* (d. 1894). On the W. side of the hall is the principal staircase, ascending to the first floor. To the left of it is a bust of the *Duke of Marlborough*, by Rysbrack, to the right, a bust of the *Earl of Chesterfield*. By the door leading into the sculpture room is a statue of *Mrs. Damer*, the sculptress, by *Westmacott*. Various Buddhist sculptures from the Punjâb and Amravati in South India, dating from the 4th cent. A.D., are also exhibited on the staircase.

The ROOM OF INSCRIPTIONS lies to the N. of the entrance-hall. To the right and left, as we enter, Græco-Roman statues of **Thalia*, muse of comedy, and *Ariadne*. This room contains a representative series of Greek and Roman inscriptions, round the walls, and also the following sculptures:

To the left: Statue of *Marcus Aurelius*, in civil costume, from Egypt; marble vase with Bacchic relief; Bust of *Antisthenes*; Bust of *Anacreon* (?); below, Busts of a Greek philosopher and of *Periander*; Female statue, in rough workmanship; 19. *Hadrian* in military costume (legs and arms restored). In the centre of this part of the room: *Greek craters from the

Villa of Hadrian, round the upper part of which are reliefs of Satyrs making wine; on pedestals round the last, four cinerary urns. — To the right: Unknown figure in military costume, from Egypt; Marble patera, with a relief of a Manad, from Hadrian's Villa; Bust of Metrodorus (?); Demosthenes; Votive reliefs of articles of the toilet; above, Busts of Diogenes (?) and Hippocrates (?); then Busts of Epicurus and Euripides (above); Bust of Cornelius Lentulus Marcellinus, proprætor of Cyrene; Antoninus Pius; Unknown Greek philosopher; Statue of a Roman poet (?); 9. Unknown statue in civil costume. In the centre: Equestrian statue, restored as Caligula. On pedestals round the last, two basas for candelabra; 56. Mithras sacrificing a bull; 54. Group of two dogs; 30. Sphinx.

From the Hall we first turn to the right into the **Library**, and enter the room which contains the collection of 20,240 vols. bequeathed to the Museum by *Thomas Grenville*.

The glass-cases contain a chronological series of *Illuminated MSS.* from the 10th to the 16th century. **CASE I** (to the left). Greek MSS. of 10-13th cent.: MSS. illuminated by English artists, 10-11th centuries. — **CASE II.** MSS. of 12-13th cent.: Psalters; 17. Diurnale; 18. Roll with tinted outline drawings from the life of St Guthlac of Croyland — **CASES III & IV.** MSS. of 14th cent.: copies of the Apocalypse; breviary; summaries of ancient history in French. — 39. Durandus de Divinis Officiis; 40. Latin poems by Petrarch's tutor; 41. Latin treatise on virtues and vices; 42. Dante's Divine Comedy with miniatures; French religious books. — **CASE V.** English and French MSS. of 15th cent. 49. Roman de la Rose; 54. French romances, presented by Talbot, Earl of Shrewsbury, to Margaret of Anjou, consort of Henry VI.; 55. Froissart's Chronicle. — **CASE VI.** French, English, and Italian MSS. of the 15th cent. 56. Lectionary, with portrait of Sifer Was, the illuminator; copies of Hours of the Virgin. — **CASE VII.** MSS. of 15th and 16th cent.: 67. Plutarch's Lives; 86. Splendor Solis, an alchemical work; Books of Hours. — In the lower divisions of Cases I, IV, V, and VII are large MSS., chiefly of the 15th century. — **CASE VIII.**, between Cases II and III, contains specimens of *Bindings of MSS.* of the 10-16th centuries.

We next enter the hall containing the **Manuscripts**, the cases in which are filled with numerous interesting autographs and treasures of a kindred nature.

CASE I (on the left, divided into 6 sections) contains autographs of English Sovereigns: Richard II., Henry IV., Henry V., Henry VI., Edward IV., Edward V., Henry VII., Henry VIII., Catharine of Aragon, Anne Boleyn, Edward VI., Jane Grey, Queen Mary, Queen Elizabeth, James I., Charles I., Oliver Cromwell, Charles II., James II., William III., Queen Anne, George I., George II., George III., George IV., William IV., and Queen Victoria (pencil signature written at the age of four years). The last section contains autographs of foreign sovereigns: Charles V., Henri IV., Louis XIV., Peter the Great, Frederick the Great, and Napoleon I.

CASE II contains historical autographs and papers from 1432 to 1648. Autographs of Perkin Warbeck, Card. Wolsey, Abp. Crammer, and Bishop Latimer: declaration signed by Crammer and seven bishops; letter and leaf from the diary of Edward VI.; letter of Lady Jane Grey; proclamation of Queen Elizabeth; autographs of Mary, Queen of Scots, James VI., Sir Walter Raleigh, Sir Philip Sidney, Abp. Laud, Francis Bacon, Prince Rupert, and others; instruction by Charles I. for the impeachment of the Five Members (1642); letter of Charles I. when a prisoner at Carisbrooke Castle (1648).

CASE III (opposite the last) contains historical autographs and documents of 1649-1715. Autographs of Cromwell, Charles II., Claverhouse, Duke of Monmouth (begging for his life), William III., the Old Pretender, Duke of Marlborough, and Viscount Bolingbroke.

CASE IV (opposite Case I) contains similar documents of 1730-1885, including autographs of the Young Pretender, Clive (Earl of Chatham), Warren Hastings, 'Junius', George Washington, the younger Pitt, Burke, Fox, Sheridan, Queen Caroline, Nelson (sketch-plan of the battle of the

Nile, 1798, and unfinished letter to Lady Hamilton on the eve of Trafalgar, 1805), Duke of Wellington (list of his cavalry at Waterloo, written just before the battle), Palmerston, Peel, Disraeli, Gen. Gordon (last page of his diary), and Queen Victoria (letter to Miss Gordon).

CASE V, at right angles to Case III, contains a collection of charters, ranging in date from 873 to 1215 and including documents of the Saxon Edgar, Canute the Dane, Richard Cœur-de-Lion, Henry I., etc. In the triangular part of the case is a collyette copy of the articles of Magna Charta (1215), the original of which is preserved in the Museum. — CASE VI, at right angles to Case II, contains charters from 1220 to 1508.

CASES VII and VIII, on either side of the entrance to the Students' Room (to the S.), contain literary and other autographs. Those in Case VII are English and include autograph writings of Jeremy Taylor, Wren, Dryden, Locke, Newton, Swift, Pope, Steele, Addison, Richardson, Chesterfield (letter to his son), Hogarth, Gray ('Elegy'), Reynolds, Goldsmith, Johnson, Boswell, Gibbon, Garrick, Turner, Burns (song), Coleridge, Wordsworth, Lamb, Byron, Shelley, Keats, Browning, Tennyson, Dickens (his last letter), Thackeray, Carlyle, and Macaulay. — Among the foreign autographs in Case VIII are those of Erasmus, Luther, Calvin, Michael Angelo, Titian, Ariosto, Dürer, Rubens, Van Dyck, Rembrandt, Galileo, Molière, Corneille, Racine, Voltaire, Rousseau, Victor Hugo, Kant, Goethe, Schiller, Heine, Händel, Haydn, Mozart, Beethoven, Mendelssohn, and Wagner.

The corresponding CASES IX and X, at the opposite end of the room, to the left and right of the entrance to the King's Library, exhibit a series of autograph literary works, etc. In Case IX: treatise on the Sacrament by Edward VI.; the prayer-book of Lady Jane Grey; a book of prayers copied out by Queen Elizabeth; will of Mary, Queen of Scots; original MSS. of Charles I. and James I.; Milton's Family Bible, with notes in his hand; autographs of Ben Jonson, Francis Bacon, Butler (part of 'Hudibras'), Locke, Defoe, Pope, and Sterne ('Sentimental Journey'). — In Case X: Autographs of Dr. Johnson, Chatterton, Cowper ('John Gilpin'), Burns ('Autobiography'), Byron ('Childe Harold'), Scott ('Kenilworth'), Coleridge, Lamb, Keats, Macaulay, Newman ('Dream of Gerontius'), Charlotte Brontë, George Eliot ('Adam Bede'), Leonardo da Vinci (note-book), Michael Angelo, Albrecht Dürer (sketch-book), and Tasso ('Torismondo').

At the corners of the room are four upright cases (F-I) containing early Biblical manuscripts. In Case F, adjoining Case V (S.W.), are a volume of the Codex Alexandrinus and the Gospel of St Luke in Greek (Codex Nitriensis). The former, dating from the 5th cent., ranks with the contemporary Codex Sinaiticus at St. Petersburg and the Codex Vaticanus at Rome as one of the three oldest Greek MSS. of the Bible. — CASES G and H contain illuminated copies of the Vulgate (840 and 1097). — In CASE I is a copy of Wycliffe's Bible (14th cent.), with illuminations. Adjacent, on the pilaster, are an autograph of Edmund Spenser; the deed of sale of 'Paradise Lost', with Milton's signature; and an autotype facsimile of Shakspeare's will.

CASES A-E, in the middle of the room, contain Greek, Latin, and other MSS., arranged to show the progress of the art of writing. A. Greek MSS., some on papyrus. Other Greek MSS. hang on the pilasters near Cases A and C. — B.C. Latin MSS., including illuminated Gospels, Psalters, and Hours. — D. English MSS.: a unique copy of Beowulf, on vellum (ca. 1000 A.D.); Anglo-Saxon Chronicle to 1066; Piers Plowman (before 1400); poem by Occleve, with a portrait of Chaucer on the margin (early 15th cent.). — CASE E, in the centre, contains chronologically arranged MS. sources of English history, shewing how the history was recorded before the invention of printing; 2. Bede's Ecclesiastical History; 3. Anglo-Saxon Chronicle; 4. Wace's Roman de Rou; 12. Matthew Paris, etc.

In frames attached to the wainscot to the left (W.) of the entrance to the King's Library are hung several *Deeds*, including photographs of two copies of Magna Charta preserved in the Museum. — To the left is a series of *Papyri* (four in Coptic, one in Greek), relating to the monastery of St. Phebammou, near Hermonthis, Egypt. — On the pilaster beside Case H

is a copy of the deed of conveyance of the land on which Melbourne now stands.

At the entrance to the Newspaper Room (E) are two glass-cases (K and L) with impressions of the Great Seals of the British sovereigns (left) and of various baronial and ecclesiastical seals (right).

To the S. E. of the Manuscript Saloon is the **MSS. Room for Students**. The door to the E. opens on the corridor leading to the Newspaper Reading Room and to the staircase ascending to the Print Department (see p. 306). — On the N. it is adjoined by the **King's Library**, a collection of 80,000 vols. made by George III. and presented to the nation by George IV., and arranged in a hall built expressly for the purpose, which extends along the whole breadth of the building. The collection is remarkable for the beauty and rarity of the works contained in it. Changes in the arrangements are not infrequent, and temporary exhibitions illustrating special periods are held here from time to time.

At the S. end of the hall are four cases containing a selection of Oriental MSS., some of which are of great beauty and value.

Twenty-two cases arranged on each side of the hall contain typographical specimens in illustration of the history of printing, in chronological order.

CASES I and II contain a collection of 'block-books', i.e. books printed from carved blocks of wood. Among them are several specimens of the *Biblia Pauperum*; *Defensorium inviolatæ Virginitatis beate Mariæ Virginis* (1470); *Ars moriendi*; *Temptationes Demonis*; *Mirabilia Romæ*; some old German calendars, including that of Regiomontanus printed at Nuremberg in 1474, the earliest known; *Planetenbuch*, or book of the planets (1470), etc.

CASES III and IV are occupied by the earliest German printed books, including the *Mazarin Bible*, the first printed Bible, printed by Gutenberg and Fust (Mayence, 1459; a copy of this Bible was sold in 1873 for 3100*l.*); the first psalter, printed on parchment in 1457 by Fust and Schoeffer (the first printed book bearing a date); Bible printed by Fust and Schoeffer in 1462 (the first printed Bible bearing a date); *Decretum Gratiani*, printed at Strassburg by Eggesteyn in 1471; Latin Bible, printed at Bamberg in 1460; the first German Bible (printed at Strassburg about 1466).

CASE V contains early German and Dutch books: *Steinhæwels German Chronicle* (Ulm, 1473); *Rynaert die Vos* (Gouda, 1479), the first printed edition in any language.

CASE VI contains examples of Italian typography: *Cicero, De Oratore* (Subiaco 1465), the first work printed in Italy; *Livy*, printed at Rome in 1469 by Schweinheim and Pannartz, on vellum; *Petrarch* (Fano, 1503); *Lactantius*, printed at Subiaco by Schweinheim and Pannartz in 1465; *Cicero, Tusculanæ Questiones* (Rome, 1469); the first printed edition of *Dante* (Foligno, 1472); *Virgil*, by Aldus (Venice, 1501); *Tacitus*, by Da Spira (Venice, 1469); *Cicero, Epistolæ Familiares*, on vellum (Venice, 1469); *Ovid* (Bologna, 1471).

CASE VII contains Italian and French printing: *Valturius de re militari* (Verona, 1472); *Lascaris, Greek Grammar* (Milan, 1476), the first printed Greek work; *Æsop* (Milan, 1480); *Barzizius, Liber epistolarum* (Paris, 1473), the first book printed in France; *L'Art et Science de Rhétorique*, belonging to Henry VII. (Paris, 1493).

In CASE VIII are specimens of English printing: *Recuyell of the Historyes of Troye*, by Le Fevre, printed abroad by Caxton about 1475 (the first book printed in English); the original French of the same work, also printed by Caxton (the first book printed in French); *The Game and Playe of the Chesse*, printed by Caxton about 1475; *The Dictes or Sayengis of the Philosophres*, printed by Caxton at Westminster in 1477 (the first

book printed in England); St. Bonaventura, *Speculum vitæ Christi*, printed on vellum by Caxton in 1488; Prayer-book, printed by Caxton at Westminster in 1490 (unique); the first printed edition of Chaucer's *Canterbury Tales*, by Caxton, about 1478; 'The Book of St. Albans', a book of the chase, printed at the Abbey of St. Albans in 1486.

CASE IX contains early specimens (in several instances the first) of Spanish, Portuguese, Slavonic, Oriental, American, South African, and Australian printing.

In CASE X are examples of Colophons and early Title-pages.

CASE XI contains specimens of early printed music.

CASE XII exhibits portraits of printers and bibliographers.

CASE XIII contains specimens of fine and sumptuous printing: *Theuerdank*, composed by Melchior Plänzing on the marriage of the Emperor Maximilian with Mary of Burgundy, and printed at Nuremberg by Schönsperger in 1507; Petrarch, on vellum, printed by Aldus (Venice, 1501), once the property of Isabella Gonzaga, Countess of Mantua; Dante, printed in 1502, also by Aldus at Venice, and the first book which bore the anchor, the distinguishing mark of the Aldine Press; Horace, first edition, from the Aldine press (Venice, 1501); Anacreon, printed in capitals (1791); Horace, printed in microscopic type (Paris, Didot, 1828); Homer's *Odyssey*, in very small type (London, 1831).

CASE XIV contains works illustrated with wood-cuts and engravings. Ariosto (London, 1591), with engravings; Book of the Passion (Wittenberg, 1521), illustrated by Cranach; old playing-cards (Amman, Nuremberg, 1588); first and second editions of Holbein's Dance of Death (Lyons, 1538 and 1539); Breydenbach's Journey to the Holy Land (Mayence, 1486), illustrated.

In CASE XV are specimens of illuminations and sumptuous printing: Euclid, printed by Ratdolt (Venice, 1482); Martial, Aldus (Venice, 1501); Boccaccio, Verard (Paris, 1493); Breviaries, missals, and hours; Virgil, printed by Aldus on vellum (1501); Aulus Gellius, *Noctes Atticæ*, on vellum (Florence, 1513).

CASE XVI contains books bearing the autographs of the authors or early owners: Wittenberg Bible of 1541, with Luther's signature; autographs of Calvin, Francis Bacon, Melancthon, Michael Angelo, Tasso, Voltaire, Ben Jonson, Lord Burghley, Bentley, Newton, Coleridge, Napoleon I.; proof-sheets of Scott's 'Woodstock', with notes and corrections by the author.

CASES XVII and XVIII are assigned to typographical and literary curiosities: Broad-sides and proclamations; the first edition of the Book of Common Prayer (1549); first editions of several of Shakspeare's works; also of Cervantes, Milton, Defoe, and many others. In CASE XVIII are Luther's 95 Theses against the Indulgence of 1517, beside which is one of the Papal Indulgences sold by Tetzel; above, Official duplicate of Lincoln's proclamation against slavery.

CASE XIX has specimens of Chinese, Japanese, and Corean printing; and CASES XX, XXI, and XXII, examples of Japanese block-printing in colours.

At the N. end of the hall a series of six cases are filled with bound books, many of which are very beautiful specimens of the art of book-binding, including some by Grolier.

Four cases near the middle of the hall contain specimens of recent acquisitions by the library (changed from time to time).

CASE XXIII contains a facsimile (by Rev. F. T. Havergal) of the *Mappa Mundi* in Hereford Cathedral (1290-1310; see *Baedeker's Great Britain*).

CASES XXIV-XXVII contain good relief-maps of the Western Alps, Mt. Vesuvius, and Mt. Etna, and a facsimile of a map made at Madrid by Juan de la Cosa, the pilot of Columbus, containing the first delineation of the latter's discoveries (ca. 1500).

CASE XXVIII (W. wall) contains a wood-cut of the siege of Aden (1513) and a reduced facsimile of Ribero's 'Carta Universal' (Seville, 1529). — In CASE XXIX (E. wall) is a facsimile of Cantino's map (1502), the

earliest map showing the line drawn by Pope Alexander VI. to divide the discoveries of the New World between Spain and Portugal.

Two other cases contain specimens from a collection of postage-stamps bequeathed by T. K. Tapling, M. P., in 1891.

In the lower portions of several cases are placed the 5620 vols. (bound in about 1000) of the Chinese Encyclopædia, a reprint of standard Chinese works executed in the 18th century.

Near the middle of the hall stand a large celestial globe by Coronelli (Paris, 1693), the constellations on which are very finely engraved, and a model of the ingenious hanging press employed in the museum-library to economize space.

At the end of the King's Library is a staircase, leading to the collections of oriental art and ethnography (comp. p. 301). In the meantime, however, we retrace our steps to the entrance hall, and pass out of it, to the left, into the ***Sculpture Gallery**. The first room we enter is the —

Roman Gallery. On the left side are Roman antiquities found in England. The compartments below the windows contain rough-hewn sarcophagi, while by the intervening pilasters are specimens of old Irish characters (Oghams). Above, on the walls to the right and left, are fragments of Roman mosaic pavements, discovered in England. On the right (N.) side of the room is ranged a collection of Roman portrait busts and statues (the numbering begins at the W. end of the gallery): 2. Julius Cæsar; 3. The youthful Augustus; 4. Augustus; 5. Tiberius; 7. Drusus; 8. Caligula; 47. Ionic female figure; 10. Claudius; 11. Nero; 12. Otho; 14. Domitia; 15. Trajan (of Greek marble); 17, 18. Hadrian; 20. Antinous, favourite of Hadrian; 21. Julia Sabina, Hadrian's consort; 23. Statue of Hadrian in civil costume; *24. Antoninus Pius; 25, 26, 27. Marcus Aurelius; 28. Faustina, his consort; 29, 30. Lucius Verus; 32. Lucilla; 33. Commodus; 34. Crispina, consort of Commodus; 35. Pertinax; 36. Septimius Severus; 16. Ionic female figure; 37. Caracalla; 38. Julia Mamaea, consort of Alexander Severus; 39, 40. Gordian and Sabinia, his wife; 41. Otacilia Severa, consort of Philip the Elder; 42. Herennia Etruscilla, consort of Trajan Decius. — We next reach the —

First Græco-Roman Room. This and the two following rooms contain sculptures, executed in Italy, but chiefly by Greek artists or from Greek models; also perhaps a few Greek originals.

To the right and left of the entrance are four statues of athletes, two believed to be copies of the Diadumenos of Polycleitos, the larger one (right), from Vaison, in France, being probably the more faithful. To the left: 117. Bust of Homer; 119. Bust of an unknown Greek poet; 112. Statue of Diana; 113. Bust of Diana; *114. Apollo Citharæus (replica of the statue in the Capitol at Rome); 115. Bust of Apollo; 116. Statue of Venus; 111. Head of Juno; *118. Dancing Satyr (from the Palazzo Rondanini at Rome); 109. Satyr playing with the infant Bacchus (from the Palazzo Farnese at Rome); 116. Head of Athena; 141. Head of Minerva; 124. Jupiter; Statue of Dionysos (Indian Bacchus), from Posilippo; 126. Canephora.

Second Græco-Roman Room. In the recess on the left: *136. The Townley Venus, found at Ostia; opposite, *250. Discobolus, or the 'quoit-thrower' (ancient copy of the statue by Myron). Round the room are several heads: 156. Muse; 139. Bearded head (known as Diomedes); Aphrodite(?); Alexander the Great; Apollo(?); *Apollo Musegetes; Apollo Giustiniani (late-Romanesque replica of the head of the Apollo Belvedere); *151. Head of a hero (Greek original), restored by Flaxman. Here also is a relief of a Bacchante with a sacrificial knife in her raised right hand and the hind-quarters of a kid in her left.

Third Græco-Roman Room. On the right (N.) side: *141. Colossal head of Hercules; 143. Sleeping Cupid, with the attributes of Hercules; 142. Hercules resting; 144. Hercules subduing the Cerynæan stag (archaic relief); 145, 146. Cupid bending his bow; 147. Relief of a youth holding a horse; 148. Endymion asleep; **149. Iconic female bust (the so-called Clytie), perhaps of Antonia (b. 36 B.C.), daughter of Mark Antony; 187. Atys; 129. Barbarian captive; Dacian prisoner (from a group); 780. Two youths on horseback; 503. Head of an Amazon; 152. Erato(?); Discobolus; 154. Heroic head; 157. Relief of centaur carrying off a woman; 140. Bust of Bacchus; 195. Head of Eros; 201. Cupid or Somnus (fountain figure); 159. Apotheosis of Homer, relief with the name of the sculptor, Archelaus of Priene (found at Bovillæ, of the time of Tiberius); 43. Barbarian chieftain(?); 162. Youth in Persian costume, restored as Paris; 127. Jupiter, as ruler of the celestial and infernal worlds (arms restored); 163. Mithras, the Persian Sun God, sacrificing a bull; 164. Term, found near Tivoli; 165. Actæon devoured by his dogs (from Lanuvium); 166. Head of Sappho(?); Ganymede (head restored); Bust of Hermes; 37. Bacchus (herma); 774. Relief, Victory sacrificing to Apollo. — West side: 131. Bust of Jupiter Serapis; *171. Mercury; *Boy extracting thorn from his foot, found on the Esquiline Hill (marble, under glass). — South side: Hermes, archaistic relief in granite; 176. Relief, Bacchus visiting Icarius; Archaistic head of Dionysos; Head of athlete; Diana (archaistic statue); 179. Part of a Bacchic Thiasus; Head of Mercury from Tivoli; Archaistic head of Dionysos; Head of Diana (archaistic, 1st cent. B.C.); 103. Head of Minerva; 172. Torso of Venus; Cupid's head; 188, 190. Fauns; 177. Midas(?); 183, 184. Satyrs; 185. Venus (from Ostia); 197. Head of Diana; 178. Satyr, freely restored; Discus with relief of Apollo and Artemis slaying the children of Niobe; 189. Bacchus and Ambrosia; 186. Part of a group of two boys quarrelling at play; 191. Relief of Ariadne (? Penelope; from Cumæ); 193. Youthful Bacchus; 192. Water nymph; 196. Girl playing with astragali (knuckle-bones); 195. Bacchic relief with two sitting satyrs; Cupid on a dolphin, in green basalt, from Egypt; 128. Minerva (helmet and drapery restored in bronze); 182. Satyr; 133. Ceres; 199. Head of youthful

Hercules; 776. Relief representing Apollo, Latona, and Diana, with three worshippers; 130. Statue of the triple-bodied Hecate; 202. Head of Venus; 12, 204. Heads of Hercules.

The door on the right leads into the Archaic Room; the staircase at the extreme end descends to the —

Græco-Roman Basement Room, which contains Greek and Roman sculptures of various kinds: sarcophagi, reliefs, vases, fountain basins, candelabra, table supports, animals, etc. Part of the floor is decorated with a mosaic from a Roman villa at Halicarnassus, 40 ft. long and 13½ ft. broad, at the upper end of which is represented Amphitrite with two Tritons. On the E. wall is a mosaic from Carthage of a colossal head of a marine deity. Adjacent are two sacrificial groups in marble, and a relief of two gladiators struggling with a bull. — The annex contains a series of Etruscan sarcophagi and urns, an ancient Roman water-wheel (found in Spain), other sculptures, and miscellaneous objects.

The door on the right in the Third Græco-Roman Room leads into the —

Archaic Room, which chiefly contains archaic remains from Asia Minor and the Peloponnesus. At the W. end of the room are ten sitting figures, of very early date (580-520 B.C.), which, with the adjacent lion and the sphinx, once formed part of the Sacred Way leading to the Temple of Apollo at Branchidæ. On a lofty pedestal by the W. wall is a cast of a statue of Niké (Victory) by Paionios (from Olympia); at each side a cast of a metope from the temple of Zeus at Olympia. Opposite the Niké: *Reliefs from the '*Harpy Tomb*' at Xanthus (at the sides sacrificial scenes; at the ends forms like sirens, bearing away small figures intended to represent departed souls, whose gestures indicate that they are trying to propitiate their captors and gain their compassion). On the N. and S. walls are archaic marble friezes from Xanthus in Lycia, above which are imitations of the pediments of a temple, containing casts of the pediment sculptures found in Ægina in 1811 (originals in Munich). On the E. wall are plaster casts of four metopes from Selinus in Sicily, probably dating from about 610 B.C. By this wall also are fragments from the older temple of Diana at Ephesus (S.E. corner); from Mycenæ (N.E. corner); and from the temple of Apollo at Naukratis. On a pedestal, under glass: Stone statuette of a hunter from Naukratis. Among the other works are: *206. Apollo, known as the Strangford Apollo; 205, 207. Other archaic figures of Apollo; 208. Archaistic head of Apollo; 96, 97. Female torsos from Xanthus; 154. Headless female figure from Attica; 257. Tablet from Mycenæ.

The **Greek Ante-Room**, a small chamber to the N., contains, on the right, a sitting figure of Demeter (Ceres); on the left, *209. Apollo, a celebrated archaic work from the Choiseul-Gouffier collection. Beside the latter are two archaic heads copied from the

same original as the statue, and two other archaic heads. To the right is a head with inlaid eyes. Here also are glass-cases with two swine (sacred to Proserpine), statuettes, small heads, and sculptured fragments from Cyrene and Priene.

The **Ephesus Room** contains fragments of the celebrated *Temple of Diana*, found by Mr. J. T. Wood in the course of excavations at Ephesus in 1869-74. The remains consist chiefly of the drums and capitals of columns, and fragments of bases and cornices. Among them is the lowest drum of a column with lifesize reliefs believed to represent Thanatos and Hermes bringing Alcestis back from Hades. On the W. side of the room is the torso of a Triton, in high relief, from Delos. On the wall above are casts from the great altar of Pergamon (originals in Berlin). In this room is placed a cast of the Olympian Hermes by Praxiteles. To the right of the exit are a fine head of Alexander the Great (probably a contemporary Greek work); a colossal seated and draped figure of Dionysos, from the choragic monument of Thrasylllos, erected on the S. slope of the Acropolis in 320 B.C.; a figure of Dionysos from Tralles; and part of a chariot group from Civit  Lavinia. We now reach the —

****Elgin Room**, containing the famous *Elgin Marbles*, being the remains of the sculptures executed by Phidias to adorn the Parthenon at Athens, and considered the finest specimens of the plastic art in existence. They were brought from Athens in 1801-3 by Lord Elgin, at that time British ambassador at Constantinople, at a cost of 70,000*l.*, and sold to the British Government in 1816 for half that sum. The Parthenon, the Temple of Pallas Athena on the Acropolis of Athens, was built by Ictinos, about B.C. 440, in the time of Pericles, the golden age of Athens and of Hellenic art. It was in the Doric order of architecture, and occupied the site of an earlier temple of Athena, which had been destroyed in the Persian war. It was adorned with sculptures under the supervision of Phidias. A statue of Athena, formed of gold and ivory, stood in the interior of the cella. The sculptures preserved here consist of the frieze round the exterior of the cella, 15 metop , and the relics of the two pediments, unfortunately in very imperfect preservation. The figures of the deities represented are most nobly conceived, admirably executed, and beautifully draped.

The remains of the E. PEDIMENT, representing the Birth of Athena, who, according to Greek mythology, issued in full armour from the head of Zeus, are arranged on the W. (left) side of the room.

In the left angle of the tympanum we observe two arms and a mutilated human head, in front of which are two spirited horses' heads, also considerably damaged. These are considered to represent a group of Helios, the god of the rising sun, ascending in his chariot from the depths of the ocean, his outstretched arms grasping the reins of his steeds. Next comes Theseus (or Hercules?), who, leaning in a half-recumbent posture on a rock covered with a lion's hide, seems to be greeting the ascending orb of day. This figure, the only one on which the head remains, is among the best preserved in the two pediments. Next to Theseus is a group of two sitting female figures in long drapery, who

turn with an appearance of lively interest towards the central group — perhaps the Attic Hours, Thallo and Auxo (or Ceres and Proserpine?). Then comes the erect female figure of Iris, messenger of the gods, whose waving robes betoken rapid motion; the upper part of her body is turned towards the central group, and she seems to have barely waited for the birth of the Goddess before starting to communicate the glad tidings to the inhabitants of earth.

The central group, which probably represented Athena surrounded by the gods, is entirely wanting. The space occupied by it, indicated here by an opening in the middle of the sculptures (partly filled by a Doric capital from the Parthenon), must have measured 33-40 ft. in length.

Next comes, on the right, a torso of Victory. Then a noble group of two sitting female forms, in the lap of one of which reclines a third female, probably representing Aglauros, Herse, and Pandrosos, the three daughters of Cecrops (or perhaps the three Fates). Adjacent, in the angle of the tympanum, the torso of Selene (the goddess of the moon, as a charioteer, and by her side the head of one of her coursers. This portion of the frieze is thought to have shown the Moon sinking into the sea at the approach of Day. The horse's head is in good preservation.

The remains of the WEST PEDIMENT are on the opposite side of the room. They are by no means so well preserved as those from the East Pediment, and we can only form an idea of their meaning and connection from a drawing executed by the French painter Carrey in 1674, which contains several groups that are now wanting. The subject of the sculptures is the Strife of Athena and Poseidon for the soil of Athens. By a stroke of his trident Poseidon caused a salt-spring to gush forth from the soil, but his gift was outdone by that of Athena, who produced the olive-tree, and was adjudged the possession of the city. The moment chosen for representation is that, after the decision of the contest, when the two deities part from each other in anger. In the left angle we observe the torso of a recumbent male figure, probably the river god Cephissus. Next to it is a cast of a group of two figures (the original is in Athens), supposed to be Cecrops, the first king of Attica, and his daughter; the male figure is in a semi-recumbent posture, propped upon his left arm, the female kneeling beside him has her right arm round his neck. Next, the torso of a man, perhaps Hermes. The relics of the central group are exceedingly scanty. Of Athena only the right shoulder with part of the armour and a piece of the ægis are preserved. [The upper part of a female head, formerly thought to belong to the Athena, is now considered to be of too different a style for this to be possible.] A much mutilated torso, consisting of the shoulders alone, is all that remains of the rival deity, Poseidon. The proportions of these two statues, which, as the central figures, occupied the highest part of the tympanum, are on a much larger scale than those of the others.

Next comes a female torso, perhaps Amphitrite; then the lower part of a sitting female form, probably Leucothea; then the cast of a semi-recumbent male figure, perhaps the river god Ilissus. Lastly, at the end of the tympanum, is the torso of a recumbent female form, supposed to represent the nymph Callirrhoe.

Around the whole of the hall, at a height of about 4½ ft. from the ground, we observe the *FRIEZE (about 175 yds. long), which ran round the outside of the cella (or inner sanctuary) under the colonnade enclosing the Parthenon. It forms a connected whole, and represents, chiefly in very low relief, the festive procession which ascended to the Acropolis at the end of the Panathenæa, for the purpose of presenting to the Goddess a peplos, or robe, woven and embroidered by Athenian virgins. The priests with sacrificial bulls and horses, the virgins, the warriors on horseback, on foot, and in chariots, and the thronging worshippers of all kinds are executed with admirable taste and skill. The slabs are arranged as far as possible in their original order, the points of the compass being indicated above them. 'On the east side, the side of entrance, Phidias arranged an august assembly of the gods, in whose presence the peplos is delivered to the guardians of the temple (slabs

numbered 17-24). These are attended by officials and heralds, followed by trains of noble Attic maidens. The procession is continued along the north and south sides, proceeding in both towards the entrance porch, as though on the west side it had been divided into two. Bulls and lambs for sacrifice follow with their leaders, interspersed with groups of men and women; some bearing gifts in baskets and beautiful vessels on their shoulders. To these are added players on the lute and cithern, who march in front of a train of men and chariots, probably the victors in the contests. The procession is terminated on the two long sides by Athenian youths on horseback, and on the west side we find others still engaged in preparations, in bridling, restraining, and mounting horses'. — *Lübke, History of Sculpture*. — Most of the pieces of this frieze are but slightly damaged, while some of them are perfectly preserved. A few of the slabs are merely casts of portions of the frieze at Paris and Athens.

Above the frieze on the W. wall of the room are 15 *METOPÆ and casts of four others from the Parthenon, being the sculptures which filled the intervals between the triglyphs of the external frieze. They represent the battle of the Centaurs and Lapithæ, and are executed in much higher relief than the sculptures of the inner frieze; some of the figures are almost entirely detached, being connected with the background or the adjoining figures at a few isolated points only.

This room also contains a model of the Acropolis and another representing the Parthenon as it appeared after its bombardment by the Venetian General Morosini in 1687. Adjacent are two small casts of the colossal chryselephantine statue of Athena, by Phidias, which stood within the Parthenon.

On the E. wall are plaster casts from the external frieze of the Temple of Theseus at Athens, representing battle-scenes, partly of the contests of the Greeks with the Centaurs, three metopæ from the same temple with sculptures of the feats of Theseus, and (below the Parthenon frieze) casts of the frieze of the Choragic Monument of Lysicrates.

Among the numerous other sculptures in the Elgin Room are casts of two marble chairs from the theatre of Dionysos at Athens (one on each side of the entrance); a head of Pericles (apparently a Roman copy of a Greek original); a head of Hera from Agrigentum; a head of Æsculapius. Towards the N. end of the room are some remains from the Erechtheum (5th cent. B.C.), the purest existing type of the Ionic style, including a column from the E. portico, a *Caryatid from the N. portico, and fragments of friezes, cornices, ceiling coffers, etc. Near by are a colossal owl; a draped *Torso of Æsculapius from Epidauros; and a statue of a youth, probably Eros, from Athens. Here, too, is the capital of a Doric column from the Propylæum, the magnificent entrance to the Acropolis. — We now enter the —

Phigaleian Room, containing the marbles from the Temple of Apollo Epicurios at Phigaleia in Arcadia. Round the walls are arranged twenty-three slabs from the frieze adorning the interior of the cella. Those on the N. and W. walls represent the contest of the Centaurs and Lapithæ, the others, battles between the Greeks and the Amazons. Other fragments from this temple are exhibited in two glass cases in the middle of the room, on either side of a *Bull from the top of a sepulchral stele at Athens.

On the wall, in the S.W. angle, are four reliefs and the cast of a fifth from the frieze of the temple of the Wingless Victory at Athens. These represent the Athenians fighting with Greek and Asiatic foes. Near the centre of the W wall, above, are casts from the balustrade of this temple: to the left, *Victory fastening her sandal.

The finest of the *Greek Sepulchral Stelæ* are also placed in this room. To the left of the entrance, Stele from Rhodes with a family group. Of the four tombstones let into the E. wall the finest are that on which an athlete is represented handing his strigil to his slave, and that (to the right) representing an athlete standing alone. On the floor below, tablet commemorating the victory of a citharist; tablet in memory of those who had fallen in battle. On the N. wall, curious relief of a physician and patient; stele of Xanthippus, who is represented holding a votive foot. Beside the N. and W. walls are sepulchral urns.

To the left and right of the door between this room and the Elgin Room are busts of Æschines and a Greek philosopher.

The door in the N.E. corner of the room leads to the Mausoleum Room (see below); we, however, return to the Elgin Room, and by the door in the centre of the E. side reach the —

Nereid Room, containing the sculptures from the so-called *Nereid Monument* at Xanthus in Lycia (end of 5th cent B.C.). In the centre is a model of the monument, by Sir C. Fellows, and on the S. wall of the room is a 'restoration' of one of the sides of the monument. Eight Nereids, some much mutilated, stand in this room. On the walls are fragments of four friezes that adorned the building. The broad frieze, supposed to have encircled the base, represents a battle between Greeks and Asiatic warriors, some of whom are mounted; the other narrower friezes bear scenes of war, hunting, banqueting, and sacrifice. On each side of the door on the N. wall, is a lion from the monument, and above the doorway is the E. pediment of the same.

We now descend the steps on the left to the **Mausoleum Room**, added in 1882, containing remains from the ***Mausoleum at Halicarnassus*, discovered by Newton in 1857.

This celebrated monument (whence the modern generic term 'mausoleum' is derived) was erected by Artemisia in B.C. 352, in honour of her husband Mausolus (Mausollos), King of Caria, and was reckoned among the Seven Wonders of the World. The tomb stood upon a lofty basement, and was surrounded by 36 Ionic columns. Above it was a pyramid rising in steps (24 in number), surmounted by a colossal statue of Mausolus. The monument was in all about 140 ft. in height, and was embellished by a number of statues, lions, and other pieces of sculpture. In the centre of the room are a *Statue of Mausolus (restored from 77 fragments) and a female figure (Artemisia) found under the ruins of the pyramid, grouped along with a wheel (largely restored) and fragments of the colossal horses of the chariot of Mausolus, so as to suggest their position in a chariot. In the S.W. corner of the room is a well-

preserved *Column from the colonnade, with fragments of the architrave; opposite are its base and lowest drum. On the E. wall are seventeen slabs of a frieze (zoophorus) from the Mausoleum, representing the contests of the Greeks with the Amazons, and above are fragments of another frieze, in bad preservation, representing races and the battle of the Greeks with the Centaurs. Low down on the W. wall, near the S. end of the room, is a slab with a charioteer, ascribed to Scopas; and close by is a head of Hermes. At the N.E. end of the room is a reproduction of the cornice of the Mausoleum. Among other fragments are a female torso; eight lions; fragment of an equestrian figure in Persian garb; fragments of columns. The room also contains, in the N.W. corner, a number of marbles from the Temple of Athene Polias at Priene, including the dedication of the Temple by Alexander, a colossal arm, hand, foot, and female head, and a draped female torso. On either side of the steps at the S. end is a Lycian Tomb, adorned with sculptures of martial scenes. Opposite the steps at the N. end is a colossal lion from Cnidos.

The **Mausoleum Annex**, which opens off the Mausoleum room near the N.W. angle, contains Græco-Roman sepulchral and votive reliefs, sarcophagi, altars, stelæ, etc.

On the S. wall: Slab with the Muses, another with Apollo, Minerva, and the Muses, the latter each with a Siren's feather on her head. On the W. wall: Poet reading beside a Muse holding a mask. On the N. wall: Labours of Hercules. In the middle of the room: Slab with portrait-heads of a Roman and his wife, erected by two of their freedmen.

We now ascend to the raised gallery at the N. end of the room, on which are placed four heads, including the beautiful head of a goddess found at Halicarnassus (early part of the 4th cent. B.C.). By turning to the right we reach the Assyrian and Egyptian collections, which, next to the Elgin Room, are the most important parts of the British Museum. The ****Assyrian Gallery** comprises three long narrow rooms, called the *Nineveh (Kouyunjik) Gallery*, the *Nimroud Central Saloon*, and the *Nimroud Gallery*; the *Assyrian Transept*, adjoining the last of these three; the *Assyrian Saloon*; and finally a room (p. 300) on the second floor. Its contents are chiefly the yield of the excavations of Sir A. H. Layard in 1845-54 at Kouyunjik, the ancient Nineveh, and at Nimroud, the Biblical Calah, but include the collection made by Mr. George Smith in Mesopotamia, as well as contributions from other sources.

The **Nineveh or Kouyunjik Gallery** contains bas-reliefs dating from B.C. 721-625, and belonging to the royal palace of Sennacherib (d. B.C. 681) at Nineveh, afterwards occupied by Sennacherib's grandson, Assurbanipal or Sardanapalus. The older reliefs, dating from the time of Sennacherib, are executed in alabaster, the others in hard, light-grey limestone.

We begin our examination at the S.W. corner. No. 1. Esarhaddon, cast from a bas-relief cut in the rock, at the mouth of the Nahr el-Kelb river, near Beirût; 2. Galley with two banks of oars; *3. Colossal face; 4-8.

Row of fragments (upper part damaged), representing Sennacherib's advance against Babylon; 15-17. Return from battle, with captives and spoil; 18-19. Procession of warriors; 20-29. Siege of a fortified town, perhaps Jerusalem (on slab No. 25 is the city itself, while 27-29 represent the triumph of the victors). *Nos. 36-43. Series of large reliefs, which decorated the walls of a long passage between the palace and the Tigris; on one side, descending the slope, are 14 horses, held by attendants; on the other, ascending, servants with dishes for a feast. The figures, rather under life-size, are beautifully designed. No. 44. Monumental tablet; 45-50. Triumph of Sardanapalus over the Elamites (in limestone, well preserved). Nos. 51-52. Removal of a winged bull on a sledge by means of wooden rollers and levers; to the right, construction of a lofty embarkment. Nos. 53-56. Similar scenes in better preservation; 57-59. Sennacherib besieging a city situated on a river (quaintly represented), and receiving the spoil and prisoners; 60. Figure with the head of a lion, bearing a knife in the right hand, which is held up.

The glass-cases in the middle of the hall contain some of the most interesting of the cuneiform tablets and cylinders from the library enlarged by Sardanapalus at Nineveh, including historical, geographical, philological, official, and legal documents of great value. Some of those in Case A give the Babylonian versions of the Creation and the Flood, the latter closely resembling that of Genesis. Other tablets bear prayers, incantations, omens, etc. The entire collection of cuneiform tablets in the Museum exceeds 60,000, of which about one-third come from Kouyunjik. — We now enter the —

Nimroud Central Saloon, containing the sculptures (dating from B.C. 880-630), discovered by Sir A. H. Layard at Nimroud, on the Tigris, situated about 18 M. below Nineveh. They are from the palace built by Esarhaddon, the successor of Sennacherib, but some of them are of a much earlier date than that monarch, who used the fragments of older buildings. The reliefs on the left are from a Temple of the God of War.

We begin to the left of the entrance from the Nineveh Gallery. Large relief, representing the evacuation of a conquered city; below, the triumphal procession of King Tiglath-Pileser III. in his war-chariot. Colossal head of a winged man-headed bull; opposite, another similar, but smaller head. At the central pillars, two statues of the god Nebo. Then, black marble obelisk, adorned with five rows of reliefs; the cuneiform inscriptions record events in the history of Shalmaneser II. Opposite, in the middle of the room, seated statue of Shalmaneser II., in black basalt (about 850 B.C.). At the entrance to the Nimroud Gallery, on the right, a colossal winged Lion; on the left, a colossal winged bull, both with human heads. Then bas-reliefs, evacuation of a conquered town and other scenes from the campaigns of Tiglath-Pileser. Monolith (figure in relief) of Samsi-Rammānu, son of Shalmaneser II. (B.C. 825-812); monolith of Shalmaneser (B.C. 850). At the entrance to the Kouyunjik Gallery, a colossal lion from the side of a doorway (B.C. 880).

Nimroud Gallery. We begin at the S.W. corner. The slabs on the W. side are arranged as they originally stood in the palace of Assur-Nasir-Pal (885-860 B.C.) at Nimroud. Nos. 2-16 are martial and hunting-scenes in the life of Assur-Nasir-Pal. On the E. side of the gallery are colossal bas-reliefs; 18. Winged figure with ibex and ear of corn; 19. Foreigners bringing apes as tribute; 20. King Assur-Nasir-Pal in a richly embroidered dress, with sword and sceptre; *21-26. The king on his throne surrounded by attendants and winged figures with mystic offerings; 28, 29. Winged figure with a thunderbolt, chasing a demon; 36. Lion hunt; 37-41. Representation of religious service. The slabs with the larger reliefs bear inscriptions running horizontally across their centres. The glass-cases in the middle of the room contain bronze dishes with engraved and chased decorations, admirably executed, other bronze articles of different kinds,

weights in the form of lions couchant, weapons, domestic utensils, etc. Cases E, F contain a collection of *Ivory Carvings, some with Egyptian figures. Between the cases (from S. to N.), part of a broken obelisk of Assur-Nasir-Pal; statue of that king on its original pedestal; inscribed limestone altar and coffer; monolith of Assur-Nasir-Pal (B.C. 880). — The door in the N.W. corner of this room leads into the anteroom of the —

Assyrian Saloon, which consists of a large glass-roofed hall, used chiefly as a lecture-room, with a gallery or balcony round it. On the walls of both hall and balcony are reliefs from Nimroud and from Nineveh, excavated by Messrs. Rassam and Loftus. These reliefs, belonging to the latest period of Assyrian art, are throughout superior to those in the upper rooms, both in design and execution. The vestibule, which we first enter, contains slabs with mythological reliefs and with scenes and inscriptions relating to Tiglath-Pileser III. We then turn to the left and enter the gallery.

On the E. wall: 33-53. Assurbanipal (668-626 B.C.) hunting lions. — S. or end wall: 103-117. Hunting scenes. — W. wall: 118, 119. Assurbanipal offering libations over dead lions; 63. Guards; 64-69. Attendants with dead lions and hunting-gear; 70-72. Laden mules; 73, 74. Attendants with hunting-gear; 13, 15. Soldiers; 19, 20. Soldiers and captives; 21-24. Assault on the city of Lachish; 25, 26. Prisoners and booty from Lachish; 27-32. Sennacherib (705-681 B.C.) before Lachish; 17, 18. Mythological subjects; 619. Tiglath-Pileser III. (745-727 B.C.) receiving the submission of a foe; 861. Siege of a city by Tiglath-Pileser III.

We have now reached the anteroom again, and descend the staircase to the basement proper, and turn to the right to enter the hall.

On the E. wall: Cuneiform inscriptions; 96, 98. Servants and warriors; 121. Assurbanipal and his wife banqueting in an arbour; 122. Servants carrying a dead lion; 124. Musicians; 83-87. Assurbanipal's war against the Arabians; 88. War against the Ethiopians. — S. or end wall: Large reliefs of the capture of a city in Susiana and the reception of captives. — At this end of the room is a glass-case containing the bronze bands that adorned the gates of Tell-Balawat, with reliefs recording the victories of Shalmaneser II. — W. wall: 89-94. War against the Babylonians; 12, 14. Musicians; 9-11, 16. Warriors; 1-8. Scenes of war; Bringing home the heads and spoil of conquered enemies; Warriors preparing their repast. — High up on the N. wall is a piece of pavement from the palace of Sardapalus.

The Nimroud Gallery is adjoined on the S. by the **Assyrian Transept**, which in its western half is a continuation of the Nimroud Gallery (monuments from the time of Assur-Nasir-Pal), while the eastern part contains antiquities from Khorsabad (about B.C. 720), from the excavations of Messrs. Rawlinson and Layard.

Near the W. side is the monolith of Assur-Nasir-Pal, with a portrait in relief. In front of it is an altar, which stood at the door of the Temple of the God of War. At the N. and S. sides are two colossal winged *Lions, with human heads and three horns, from the sides of a doorway. To the right of the entrance from the Nimroud Gallery is a torso with inscriptions; in front of this, upper part of a broken obelisk (B.C. 1100). On the wall are reliefs and inscriptions from the palace of the Persian kings at Persepolis (B.C. 500) and casts of Pehlevi inscriptions from Hadji Abad (near Persepolis). — In the E. or Khorsabad section, two colossal animals with human heads, adjacent to which are two colossal human figures. Within the recess thus formed are fragments of bas-reliefs from the same place, some with traces of colour, and inscribed tablets from Kouyunjik. To the right, opposite the window, a relief of a hunting-scene in black marble, the only slab obtained at Khorsabad by Sir Henry Layard.

The collection of ***Egyptian Antiquities** fills three halls on the groundfloor, and four rooms in the upper story. The antiquities, which embrace the period from B.C. 3600 to A.D. 300, are arranged in chronological order. The Southern Gallery, which we enter first, is devoted to antiquities of the latest period.

Southern Egyptian Gallery. Monuments of the period B.C. 1333-350. Those at the S. end of the gallery are of the Greek and Roman periods. Section 1: monuments of the period of the Roman dominion. Section 2: time of the Ptolemies. In the middle is the celebrated 'Stone of Rosetta', a tablet of black basalt with a triple inscription. It was found by the French near the Rosetta mouth of the Nile, but passed into the possession of the English in 1802. One of the inscriptions is in the hieroglyphic or sacred character, the second in the enchorial, demotic, or popular character, and the third in Greek. It was these inscriptions which led Young and Champollion to the discovery of the hieroglyphic language of ancient Egypt. — The remaining part of the gallery contains monuments from the 30th to the 19th Dynasty (beginning about B.C. 1330). To the left, sarcophagus of Psammetichus, an official of the 18th Dyn. (?); to the right, sarcophagus of a priest of Ptah; to the right, sarcophagus of Hanata, a temple official of the 26th Dyn., upon it his statue which was found inside; to the left, sarcophagus of King Nectanebus I. (about B.C. 375), with reliefs; to the right, sarcophagus of a priest of Memphis; right and left, two obelisks erected by Nectanebus I. before the temple of Thoth at Memphis. To the left, mummy-shaped sarcophagus from Thebes (26th Dyn.); to the right, 'Sarcophagus of the Queen of Amasis II. (from Thebes); to the left, green granite sarcophagus of a royal scribe, with reliefs; to the right, part of a seated colossus of Osorkon II. (22nd Dyn.), beside it, its head. — To the left, granite column from Bubastis, with palm-capital; to the right, statue of the Nile; to the left, Apries; between them is a colossal scarabeus in granite; to the left, granite column from Heracleopolis; right and left, two sitting figures of the goddess Sekhet or Bast (with the head of a cat). To the right, sitting figures of a man and a woman, in sandstone; to the left, King Menephthah II. on his throne. Between the columns at the entrance to the Central Saloon: on the right, wooden statue of a king of the 19th Dyn.; on the left, wooden statue of Ramses II. — The —

Central Egyptian Saloon chiefly contains antiquities of the times of Ramses the Great, the Sesostris of the Greeks. In the middle are a colossal list from one of the statues in front of the temple of Ptah at Memphis, a cast of the Hyksos sphinx inscribed with the names of Ramses II., Menephthah I., Ramses III., and Pasebkhanu, and a granite lion, from Benha el-Asal; to the left, two colossal heads, the one a cast from a figure of Ramses at Mitrahineh, the other in granite from the Memnonium at Thebes. To the right, a statue of the king in black basalt. Between the columns, at the entrance to the Northern Gallery: on the right, granite statue of Ramses II., from Thebes; to the left, a wooden figure of King Seti I.

[To the E. of the Central Egyptian Saloon, opposite the entrance to the Nereid Room (p. 294), is the **Refreshment Room**. The authorities would assuredly earn the gratitude of the public if they improved this, the only neglected department under their care.]

Northern Egyptian Gallery, chiefly containing antiquities of the time of the 18th Dynasty, under which Egypt enjoyed its greatest prosperity. On the left and right, statues of King Horus in black granite, and two lions in red granite (from Nubia). In the centre is a colossal ram's head from Karnak. To the right and left are sitting figures of King Amenophis III., in black granite, from Thebes. On the left is a tablet recording the Ethiopian conquests of Amenophis III. Opposite is a colossal head of Amenophis III., called by the Greeks Memnon (B.C. 1500); De Quincey speaks of this head as uniting 'the expressions of ineffable benignity with infinite duration'. On the left, column with a capital in the form of a lotus

bud. To the right and left are two colossal heads, found near the 'Vocal Memnon', at Thebes. In the middle, cast of a sphinx inscribed with the name of Thotmes III. (B.C. 1600). Several repetitions of the statue of the goddess Bast, which is distinguished by the cat's head (in accordance with the Egyptian custom of representing deities with the heads of the animals sacred to them). Lower part of a black granite figure of Queen Mautemua seated in a boat. In the middle is the colossal head of King Thothmes III., found at Karnak, adjoining which on the right is one of the arms of the same figure. On the right is a monument, the four sides of which are covered with figures of Thothmes III. and gods. To the left, small sandstone figure of an Egyptian prince.

The shelves beneath the windows of the Egyptian galleries contain stelæ, inscribed tablets, funeral jars, etc. Below are larger slabs (some with the inscriptions picked out in red for the convenience of visitors) wall-paintings, etc. Smaller antiquities and fragments are ranged beside the walls (many under glass). — The —

Northern Egyptian Vestibule contains antiquities of the period embraced by the first twelve dynasties, and particularly that of the fourth dynasty (about 3000 B.C.), when Egypt enjoyed a very high degree of civilisation. Above the door is a plaster cast of the head of the northern colossal figure of Ramses at Abu-Simbel (Upper Egypt).

Opposite the Northern Vestibule is a staircase leading to the **UPPER FLOOR**. On the wall of the staircase are Mosaics from Hali-carnassus, Carthage, and Utica. The ante-room at the top of the stairs contains glass-cases with Cyprian sculptures (p. 304). To the left are four rooms filled with smaller Egyptian antiquities.

First Egyptian Room contains a *Collection of mummies and mummy-cases or coffins, from about B. C. 3000 to the Roman period. The wall-cases, beginning to the left of the entrance, contain the coffins. *Case 1*. Fragments of coffin of King Mycerinus, of the 4th Dyn. (about B.C. 3600). In the top of the standard case immediately opposite are the portions of the body found with this coffin. — *Cases 3-7*. Coffins of the 18th Dyn. (B.C. 1600). In *Case 7* is a fragment of the alabaster sarcophagus of King Seti I. — *Case 8*. Coffin of the 20th Dynasty. — *Cases 9-20*. Coffins of the 22nd and 26th Dyn. (B.C. 900-660). — *Cases 21-38*. Later Coffins. The mummy in *Case 37* is said to have once been in the possession of Nell Gwynne. — The standard cases A to R, in the centre of the room, contain mummies, the oldest being nearest the door. In *Case B* is the mummified skeleton of Heni, an official of the 11th Dyn. (about B.C. 2600). — On the walls of the room are casts and paintings. In a glass-case by the N. wall is a hieroglyphic papyrus of Netchemet, a queen of the 21st Dynasty, with chapters and illustrations from the Book of the Dead. Adjacent are photographs of some of the royal mummies discovered in 1882 at Der el-Bâhri (see *Baedeker's Upper Egypt*).

Second Egyptian Room. The *Standard Cases S-FF* and the *Wall Cases 1-16* contain the continuation of the collection of mummies and mummy-cases. *Case V* contains the mummy of Cleopatra, and *Case Z* her coffin. In *Wall Cases 1-5* are portraits of two Græco-Egyptian ladies, which are the oldest known portraits on wood; in *Case 3* is a mummy of a Græco-Egyptian child (A.D. 100), with portrait and wrappings. — *Wall Cases 17-29*. Ushabti figures in limestone, marble, steatite, wood, etc., which were buried with the mummies to serve the deceased in the lower world. — *Wall Cases 30-33*. Canopic jars, in which were interred the embalmed intestines of the mummies. — *Wall Cases 34-39*. Painted wooden figures of Ptah-Sokar-Osiris, a triad connected with the future life. — On the window-wall are frames containing sepulchral tablets.

Third Egyptian Room. **WALL CASES.** *Cases 48-53*. Mummies of animals. *Cases 54-57*. Pillows or head-rests in wood and clay; chests to hold canopic jars (see above). *Case 58*. Sepulchral boxes in the shape of temples. *Cases 59-80* contain an extensive collection of small figures of Egyptian gods in various materials, and of the animals sacred to them. Above

Cases 65-75 are two ends of a shrine from a sacred boat, and figures of Osiris, Chnemu, and Anubis. — *Case 87.* Terracotta cones, bearing the names of kings and high officials (chiefly from Thebes). *Cases 82-85.* Sepulchral boxes and tablets (B.C. 1400-200). *Cases 86-91.* Mummies of animals; above Cases 82-90 are terracotta jars, each containing an ibis-mummy. — **TABLE CASES.** *Case A.* Writing-apparatus and materials; wax-tablets, ostraca or potsherds used for writing on. *Case B.* Armour and weapons: No. 5495. Bronze cylinder bearing the name of Pepi I. (B. C. 3233), perhaps the most ancient bronze article extant. In the lower part of the case are a rope ladder, crocodile-skin armour, and flints. — *Case C.* Wig found in a temple at Thebes (about B.C. 1500); reed wig-box; toilet articles; some beautiful specimens of Egyptian metal-work (No. 2277a. Bronze statuette of Nectanebus II.; 6. Silver figure of Amen-Ra; 86a. Gold figure of Chon-u). *Stands D, H.* Models of obelisks. *Case E.* Food and fruits found in tombs. *Case F.* Tools and implements. *Case G.* Shoes and sandals. *Case I.* Models of boats used to transport the bodies across the Nile. *Case K.* Spinning implements and weapons in wood: No. 20,648. Box of flint-headed arrows. Below are specimens of ancient Egyptian and Coptic linen. *Case L.* Sepulchral tablets in wood. — Beneath the windows is a long frame containing a facsimile of the Book of the Dead. Between the second and third windows hangs a specimen of coloured worsted work (100 A. D.).

Fourth Egyptian Room. **WALL CASES.** *Cases 100-105.* Sepulchral vessels, in alabaster, variegated marble, and stone. *Cases 106-113.* Egyptian earthenware (B. C. 1700-400). *Cases 114-119.* Egyptian porcelain. In the lower part of the cases, glazed tiles from Tell el-Yehudiyyeh. *Cases 120-133.* Earthenware (B. C. 600-100): No. 22,356 (Case 123). neck of a wine-jar, sealed with the seal of Aahmes II. (B.C. 372). *Cases 134-137.* Painted earthenware, etc., of the Greek period. *Case 138.* Bricks, stamped with the names of kings. *Cases 139-143.* Figures of gods, men, and animals; terracotta and porcelain lamps, etc. (Græco-Roman period). Series of sunk reliefs in sandstone from Ptolemaic temples. *Cases 144-150.* Domestic articles. *Cases 151-153.* Chairs and seats of various kinds. *Cases 154-162.* Portrait and votive figures of kings, priests, ladies, etc. *Cases 163-167.* Sepulchral vessels. — **TABLE CASES.** *Case A.* Musical instruments, spoons, ivory ornaments, glass bottles and vases. *Case B.* Beads in porcelain and glass; modern forgeries of Egyptian antiquities. *Case C.* Bronzes, toys, draughtsmen, dice, etc. Below, models of a granary, houses, potter's yard, boat-cabin, etc. *Case D.* Scarabs and cylinders, used as amulets, in steatite, stone, carnelian, porcelain, etc. *Case E.* Toilet articles; vessels for holding cosmetics, perfumes, etc. *Case F.* Scarabs in stone and porcelain; rings. — *Case G.* Throne, with gilded reliefs, from Thebes (Græco-Roman period); ivory and wooden draughtsmen; draught-board; blue porcelain beads. *Case H.* Scarabs in basalt, stone, porcelain, etc.; porcelain 'Uchats', or symbolic eyes of the sun; rings; beads; crowns. *Case I.* Jewellery. *Case K.* Miscellaneous porcelain articles. *Case L.* Domestic furniture. *Case M.* Antiquities of late periods: terracottas of Græco-Roman period; ivory ornaments, leaden weights, etc. Coptic crosses, bells, etc.; moulds, bronze stamps, silver and bronze articles. *Case N.* Gnostic gems, engraved with magic formulæ, gods, demons, animals, etc. — The casts on the N. and S. walls are of sculptures in the rock-temple of Bêt el-Walli in Nubia.

Babylonian and Assyrian Room. To the left: 807. Black basalt figure (headless) of King Gudea of Babylon (about B. C. 2500); 99. Boundary-stone (B. C. 1320). *Pier Case A.* Gate-sockets and boundary-stones. *Table Case B.* Terracotta cones, stone tablets, etc., with inscriptions; bronze figures; stone cylinder-seals (impressions, see Case C.); beneath, fragments of statues from Nimroud; cedar-beam from Nimroud. *Table Case C.* Barrel-cylinders with historical inscriptions; clay-tablets with business-memoranda, lists, etc. *Pier Case D.* Glazed earthenware, chiefly of the Parthian period (about B. C. 200); alabaster vases and figures, lamps, terracotta coffins. *Table Cases E, I.* Gems and seals with Pehlevi inscriptions. *Table Case G.* Necklaces, from Nimroud. *Table Cases F, H.* Important historical collection of inscribed slabs, bricks, cylinders, etc. In Case F, also small antiquities in various materials; in Case H, glass-ware from Nimroud. — **Wall**

Cases 43-48. Inscribed bricks; 49-52. Glazed and painted bricks; 53. Bowls; 54-73. Terracotta vessels of the Parthian period; 74-84. Bronzes, etc.

We have now reached the American Room of the Ethnographical Department (see p. 306). It is adjoined by a Staircase descending to the King's Library (p. 288). The SECOND NORTH GALLERY, consists of a series of smaller rooms parallel with those just described. The first three (from this end) are occupied by collections illustrating **Religions of the East and Early Christianity**; the three following and the antechamber contain the **Semitic Antiquities**.

Religious Collections. Room I. EARLY CHRISTIANITY. Wall Cases 1-13. *Latin Christianity.* Bronze lamps; silver spoons, chalices, and patens; in Cases 7, 8. "Silver Treasure found at Rome in 1793, including large silver bridal-casket; ivory carvings; terracotta lamps. — Cases 14, 15. *Greek Church.* Small enamelled ikons; iron crown. — Cases 16-20. *Abyssinian Church.* Silk altar-cloth; gilt and brass crosses; silver patens, chalices, lamps. — Cases 21-26. *Coptic Church.* "Cedar door-panels; wood-carvings; grave-stone from Upper Egypt; limestone fragments with writings in Greek and Coptic. In the lower part of Case 26 are so-called Gnostic articles, of uncertain date. — The Table Cases contain smaller objects, of great interest and beauty.

Room II. EASTERN RELIGIONS. Wall Cases 1-24. *Brahmanism or Hindoo Mythology.* — Cases 23, 24. *Nepal.* — Cases 25-29. *Java.* — Case 27. *Ceylon.* — Case 30. *Bali* (Asiatic Archipelago). — On the lower shelves of Cases 30-46 and the upper shelves of Cases 30, 31. *Jainism.* — Cases 32-34. *Judaism.* — Cases 35-37. *Islamism.* — Cases 38-40. *Shintoism.* In the glass-case in the centre of the room, opposite, is the model of a Shinto shrine for transferring sacred objects from one temple to another. — Cases 42, 43. *Taoism.* — Cases 44, 45. *Confucianism.* — Cases 47, 48. *Shamanism.* — At the E. end of the room is an upright glass-case containing a model of a sacred car for Vishnu (?), from the Carnatic; two table-cases in the centre contain Indian grants of land inscribed on copper plates; and in an upright case at the W. end is a copy of the *Ade Grant's*h, or sacred book of the Sikhs, with the paraphernalia of the priest who reads it.

Room III. BUDDHISM. Wall Cases 1-18. *Japan.* — Cases 19-22. *Thibet.* — Cases 23-27. *China.* — Cases 28-45. *Burma and Siam.* — Cases 46-58. *India and Ceylon.* — Cases 59-76. *Ancient India.* — At the E. end of the room, under glass, is a machine used in Japan to exorcise the 108 demons that tempt the human heart to sin; in the centre of the room are a Burmese and two Chinese bells, and table-cases with Indian antiquities; at the W. end of the room are two upright cases with relic boxes found in Buddhist topes.

Semitic Antiquities. This collection embraces inscriptions, carvings, gravestones, and other monuments from Phœnicia, Palestine, Carthago, and Cyprus, arranged chronologically under these headings. In Case 29, in the first room, is a cast of the *Moabite Stone*, which was discovered by the Rev. F. Klein in the land of Moab in 1838. The inscription gives an account of the wars of Mesha, King of Moab, with Omri, Ahab, and Ahaziah, Kings of Israel. Soon after Mr. Klein had obtained an impression of the stone, the latter was broken in pieces by the Arabs; most of the fragments have, however, been recovered and are now in the Louvre.

The ante-room at the W. end of the Second North Gallery is at the head of the staircase descending to the Egyptian galleries (p. 299). We here enter the rooms to the left, which contain the ***Collection of Vases** and other small objects of Hellenic art.

First Vase Room. The arrangement of the painted terracotta vases in the cases of this room affords an instructive survey of the development of the art of vase-painting. To the left: Cases 1-4. Archaic pottery

from Greek islands (pre-Mycenæ period). Cases 5-13. Mycenæ period (from Rhodes, etc.). Cases 14-19. Vases from Rhodes and Athens with geometric patterns (Dipylon style). Cases 20-23. Transition period (Phaleron ware). Cases 24-26. Black vases ('bucchero nero') with raised patterns. Cases 28-32. Vases from Cyprus. To the right of the entrance: Cases 33-36. Vases with animal-friezes and geometric patterns. Cases 37-45. Early ware from Egypt, Rhodes, Corinth, etc. Cases 46-55. Vases in the later style, with rosettes. Cases 56-58. Pottery from Corfu. Cases 59-64. Pottery from Cyprus. — The two huge vases in the centre of the room are from Rhodes. The two smaller vases to the right, with dark figures on a white ground, are interesting examples of the first attempts to combine figure-painting with the older geometrical ornamentation. Table Case A contains archaic jewellery and weapons from Rhodes; archaic stone figures, etc. Above, Phœnician and Oriental pottery. Table Case B, antiquities from Amathus in Cyprus; above, small terracotta figures. Table Case C. Rhodian and Græco-Egyptian work in porcelain, glass, and ivory. Table Case D. Archaic Rhodian pottery; large painted coffin in terracotta. Pedestal Case 5 contains vases from Naucratis and Rhodes. On Pedestal Case 6 is a large amphora with rudely drawn animals, centaurs, and human figures.

Second Vase Room (6th cent. B. C.). The vases in this room, also of the archaic period, are almost entirely of Greek design and fabric, and are in most cases adorned with black figures on a red ground. Cases 10, 11, 22, 23 contain vases with black figures on a white ground. In Cases 48, 49, and Table Case C, is a series of amphoræ signed by the potters or painters. In Case I is a series of Panathenæic prize amphoræ. The finest vases are in the middle of the room. The —

Third Vase Room (5th cent. B. C.) contains the red-figure vases of the best period, adorned with human and animal forms. To the right are several large vases adorned with groups of great beauty. Table Cases A, B, D, and E contain a number of kylikes with the artists' signatures. The lekythi in Cases 55-60 and Table Case K come chiefly from Sicily; the beautiful Athenian lekythi are shown in Table Case F.

Fourth Vase Room (4th-3rd cent. B. C.). Cases 1-13 contain vases dating from the close of the best period. In the other cases are vases of the period of the decline of the art (end of 4th and beginning of the 3rd cent. B.C.). In the centre of the room are several large craters and a series of ten Panhellenic amphoræ. In Table Case B are rhyta (drinking-vessels) ending in animals' heads. Table-case E. Fragments of moulded reliefs, etc. — The —

***Bronze Room** contains Greek and Roman bronzes. Cabinet 1-9. Candelabra, lamps, tripods, etc. Cabinet 10, 11. Strigils and bathing implements. Cabinet 12-19. Armour; tools. Cabinets 20-30. Vessels of various kinds; weapons; mirrors. Cabinets 31-43. Rich collection of bronze statuettes (chiefly Roman or Græco-Roman), arranged according to the different groups of gods and heroes: 31, 32. Venus and Cupid; 33-35. Jupiter, Pluto, Hecate, Neptune, Minerva, Mars, Vulcan, Apollo, and Diana; 36-39. Bacchus, Silenus, etc.; 40, 41. Hercules and Mercury; 42, 43. Heroes (Atys, Harpocrates). Cabinets 44-47 contain a selection of larger bronzes: *Venus putting on her sandals, from Patras; *Youthful Bacchus; Apollo with the chlamys; Jupiter in a sitting posture, with sceptre and thunderbolt (from Hungary); busts of Lucius Verus and Claudius; *Boy playing at morra, from Foggia; Hercules with the apples of the Hesperides, from Phœnicia; *Statuette of Pomona. Cabinets 48, 49. Statuettes of Fortune, Victory, the Seasons, etc.; 50-53. Figures of Lares and actors, allegorical lamps, and other objects; 54, 55. Roman chair of state (bisellium) inlaid with silver, figure-head of an ancient galley, tripods, etc.; 56-60. Candelabra and lamps. — On a circular table in the centre of the room is a 'Head of a goddess, of heroic size, from Cappadocia. — Case B contains several fine works: *Marsyas; Silenus carrying a basket; *Philosopher (?), found at Brindisi (identical with a statue in the Villa Borghese); Meleager; Bacchus; head of a poet; *Winged head (perhaps of Hypnos, the god of sleep), Perugia; head of a man, from Cyrene; bronze disk. — To the right of the entrance is a

small case with *Bronzes from Paramythia in Epirus (4th cent. B.C.): Dione (?); one of the Dioscuri; Venus; Jupiter with his left hand outstretched; Jupiter with his right hand outstretched; Apollo bending his bow. To the left of the entrance is a small case with select Greek bronzes, including a mirror, with an alto-relief of Venus and Adonis at the foot (Locri). — Table Case A contains the bronzes of Siris, two shoulder-pieces of Greek armour, from Magna Græcia; mirror-cases, richly ornamented. — The following are exhibited singly in small cases: leg of a colossal figure, apparently a warrior, from Magna Græcia; Apollo, a life-sized figure. — The other table-cases contain weapons, knives, figures of animals, bracelets, brooches, fibulæ, armlets, pins, locks, keys, and other small bronze articles.

We next reach the —

Etruscan Saloon, which contains archaic bronzes, works in terracotta, pottery, burial urns, cists, and reliefs. Most of the Etruscan sarcophagi and other heavy objects are now placed in the basement, see p. 290. Many of the finest bronzes are in the large detached Case B, including a "Lebes", with an engraved frieze representing Hercules driving away the oxen of Cacus; at the back are chariot races and mock combats; on the lid, Hercules carrying off Auge (or Pluto and Proserpine?); round the rim are four mounted Amazons (from Capua). Female figure in long drapery, from Sessa; *Amphora, the handles composed of men bending backwards, with sirens at their feet, from Vulci; Hercules taming the horses of Diomede, from Palestrina; Ceres sitting in a waggon, from Amelia, in Etruria. Noteworthy bronzes in other cases are a strigil (Case I), with a handle formed of a figure of Aphrodite; *Cist with engraved frieze, representing the sacrifice of captive Trojans at the funeral pile of Patroclus, and a Satyr and Mænad on the lid, from Palestrina (Case C); similar cists in Cases A, D, E, and H. To the left of the entrance is a large terracotta sarcophagus, with lifesize male and female figures, modelled in the round; the contents of the inscriptions have recently raised suspicion that this is a modern imposture. In a large case on the other side: Sarcophagus cover, with the half-recumbent figure of a woman holding a mirror. The same case contains several cists, urns, and other figures. To the right, Cists with funeral and feasting scenes, in low relief. — To the left is a case with arms and armour. — Some of the wall-cases to the left contain bronzes. Table Case F contains ornamented bronze vase-handles. On the top of this case is a model of a primitive Italian hut. Case G contains antiquities from Cyprus. In Cases K and L are mirrors with incised designs. Case M. Inscriptions upon lead, linen, etc.; inscribed sling-bolts, plummet, nails, etc. — Wall Case 93 contains an Etruscan helmet, dedicated by Hiero I. King of Syracuse, at Olympia (B. C. 474). In Wall Cases 116-135 are antiquities from the Polledrara Tomb, near Vulci (ca. B. C. 610). — On the W. side of the room is the entrance to the new Coin and Medal Department. Cases 32-55, on either side of this door, contain a very interesting and extensive collection of electrotypes of the finest Greek and Roman gold and silver coins, from 700 B.C. down to the Christian era, arranged chronologically and geographically. — The S. section of the Etruscan saloon, containing Roman terracotta reliefs, etc., may be regarded as an annex of the Terracotta Room (see below). Table Case N contains objects in bone, ivory, and jet; Case O, examples of ancient glazed ware. In the S.E. corner, adjoining the entrance to the Medal Room, is a mummy from the Fayûm, with a portrait on panel (comp. p. 182).

The new *Room of Gold Ornaments and Gems (open till 4 p.m.) lies to the S. of the Etruscan Saloon. The collection of medals, gold ornaments, cameos, and gems preserved here is very complete and extremely valuable, being probably the finest in Europe. It is also most admirably arranged. — In the passage leading to the room are specimens of silversmith's work, mostly of the Roman period, including a fine *Service (ministerium) of 36 pieces, found at Chaourse (France) and probably dating from the 3rd cent. A. D. On the walls hang six mural paintings from the tombs of the Nasones, near Rome.

The centre of the Gem Room itself is occupied by a large case (X), with a fine display of cameos (W. side) and intaglios (E. side). The table-case to the N. contains archaic gold ornaments from the Greek islands. On the top stands the famous *Portland Vase*, which was deposited in the British Museum in 1810. In 1845 it was broken to pieces by a madman named Lloyd, but it was afterwards skilfully reconstructed. The vase, which is about 1 ft. in height, is of dark blue glass, adorned with beautifully cut reliefs in opaque white glass, and was found in a tomb at Rome in the early part of the 17th century. It came for a time into the possession of Prince Barberini, whence it is also called the 'Barberini Vase', and is now the property of the Duke of Portland. The subject of the reliefs is a matter of dispute; some authorities maintain that they represent the metamorphosis of Themis into a snake, others Alcestit's delivery from Hades; the Museum Guide describes them as the meeting of Peleus and Thetis, and Thetis consenting to be the wife of Peleus. The bottom, which has been detached, is adorned with a bust of Paris. — The table-cases to the S. contain mediæval goldsmith's work and enamels. Above is placed an Enamelled Gold Cup or Ha nap, formerly in the possession of Kings of France and England and purchased in 1802 for 80.00l. It was probably made about 1350. — The table cases to the W. contain archaic Greek gems (outer slope) and later Greek and Roman gems (inner slope). In the three windows are frames with casts of gems made in glass, and by the window-wall are three cases with drinking vessels of various materials and periods. — The cases along the N. wall and part of the E. wall contain Etruscan, Greek (of the best period and later), and Roman gold ornaments; and above are frescoes from Rome, Pompeii, and Herculaneum. — The other cases by the E. wall contain ancient Barbaric, British, and Irish gold ornaments. Above are silver ornaments from Algeria, Norway, and Abyssinia. — In the wall-cases to the S. are Anglo-Roman and other gold ornaments, and an extensive collection of finger-rings. Above are silver ornaments from England and Russia, and gold ornaments from Ashantee.

The next room contains the **Terracotta Antiquities**. (The numbering of the cases begins at the end farthest from the Etruscan Room.) To the right are the Greek and Græco-Phœnician Terracottas, to the left are the Græco-Roman Terracottas. Probably the most generally interesting are the exquisite little figures from Tannagra (Cases 16-22; to the right).

Table Case D contains terracotta bowls; on the top, a large *Askos*, or vase shaped like a wine-skin. Table Case C contains lamps. Table Case B. Grotesque figures and masks; terracotta moulds. Table Case A. Terracotta jointed dolls; on the top, a sepulchral urn.

The **Central Saloon**, at the top of the Great Staircase, contains the **Prehistoric Antiquities**.

The numbering of the cases begins in the inner (N.) part of the saloon, to the left. The wall cases and table cases in this portion contain illustrations of the Stone and Bronze Ages in Great Britain and the Continent, the exhibits being arranged geographically. Cases 21-30 contain the *Greenwell Collection of Antiquities from British Barrows*. — The wall-cases in the outer (S.) part of the room illustrate the Palæolithic Stone Age in Great Britain and the Continent (Cases 51-60), the stone age in Africa (61-62), late Celtic antiquities (65-74), the stone and bronze ages in Japan (77-78), and India (79-82). In the table-cases are flint arrow-heads and bone implements; and articles from Swiss lake-dwellings. — Near the top of the Great Staircase is an interesting clock, constructed in 1589 by Isaac Habrecht, the maker of the famous clock at Strassburg.

The rooms occupied by the **Anglo-Saxon and Anglo-Roman Antiquities** are entered from the S.E. corner of the Prehistoric Saloon.

Anglo-Saxon Room. In the wall-cases are the antiquities found in England, consisting of cinerary urns, swords and knives (some inscribed), runic caskets of whale's bone, a runic cross, silver ornaments, bronze articles, etc. In Cases 23-26 is a collection of foreign Teutonic antiquities of similar date, the most noticeable of which are the contents of a Livonian grave. In the centre-cases are ornaments, weapons, and three matrices of seals (the only Anglo-Saxon seals extant). Near the exit, under glass, is a casket carved out of whale's bone.

Anglo-Roman Room. The series begins with four leaden coffins and numerous smaller objects found in graves, including the contents of the four large sarcophagi in the Roman Gallery on the ground-floor, and several cists of marble, lead, and glass. Tomb of tiles. Vessels of glass, pewter, and metal. Bronze figures, among which are three of Mars, several good statuettes found in the valley of the Thames, and a fine figure of an archer. Then silver votive ornaments. Sculptures, including a figure of Luna, the finest piece of Roman sculpture found in Britain. Building-materials, tiles, bricks, drain-pipes. The S. side of the room is devoted to pottery, and at the E. end is a mosaic pavement found on the removal of the old East India House in Leadenhall Street. In the middle of the room are a colossal bronze bust of Hadrian from the Thames valley, a fine figure of an emperor from Suffolk, and an interesting bronze helmet. The table cases contain brooches, trinkets, moulds for coins, and implements of various kinds.

The Mediæval Room, parallel with the preceding and entered from the Prehistoric Saloon, contains the mediæval objects, excepting the glass and pottery.

Mediæval Room. Cases 1-9. Arms and armour; 10-20. Oriental, Venetian, and other metal-work; 21-26. Astrolabes and clocks, including a time-piece in the form of a ship, made for the emperor Rudolph II. (1576-1612); 27-32. Limoges enamels; above, ornaments worn by Druse women on their heads; 33-35. Paintings from St. Stephen's Chapel at Westminster (1356); 36-45. Ivory, bone, and wood carvings; a set of panels from a Coptic church near Cairo; 46-49. Caskets of ivory, wood, leather, and other materials, clog almanacks, and runic calendars; 51, 52. Monumental brasses and stone slabs. Table Case A contains historical relics, including an ivory hat which belonged to Queen Elizabeth, the punch-bowl of Robert Burns, the Lochbuy brooch, and quadrants belonging to various English monarchs. In Table Case B are objects illustrating magic, talismans, locks and keys, spoons, knives, and a box of trenchers. Table Cases C, D: Matrices of English seals and signet rings. Table Case E: Enamels, including specimens of English, Italian, German, and Limoges workmanship. Table Case F: Carvings in ivory, rock-crystal, mother-of-pearl, and other materials. Table Case G: Watches, astrolabes, compasses. Table Case H: Chamberlains' keys; portraits on pressed horn and tortoiseshell; collection of papal rings. Table Case K: Watches. Table Case L: Objects used in games; curious set of chessmen of the 13th cent., from the island of Lewis in the Hebrides, made of walrus tusk.

The Asiatic Saloon (arrangement unfinished). Cases 11-15. Japanese bronzes; 16-18. Korean pottery; 19-45. Japanese pottery; 46-60. Japanese porcelain; 61. Siamese and Burmese pottery; 62-64. Chinese pottery; 65-99. Chinese porcelain. — Cases 100-113. Chinese jade and metal figures, wearing apparel, figures and implements; 114-118. Indian and Persian works of art, including a handsome inlaid cabinet. — The detached cases contain Japanese, Chinese, and Indian antiquities, porcelain, etc. Another case (temporarily in this room) contains a terracotta bust of Mme. du Boccage (1766), a plaster cast of Flaxman's 'Shield of Achilles', models by Michael Angelo (apparently designs for the Medici tombs in San Lorenzo, Florence), a terracotta model by Giovanni da Bologna, and some portrait-medallions in wax.

From the Asiatic Saloon we turn to the right into the new
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rooms of the **WHITE BUILDING** (see p. 282), which contains the collections of *Glass and Pottery* and also the **Department of Prints and Drawings**. The latter contains an unrivalled collection of original drawings, engravings, and etchings. Hitherto the use of this collection has been practically restricted to students, who receive tickets on application to the Principal Librarian (see p. 307), but the spacious new rooms now built for it include a fine Exhibition Gallery (see below), the contents of which are changed every three years. Foreigners and travellers may obtain access to the *Students' Rooms* on giving in their names. Comp. the Handbook to the 'Department', by Louis Fagan (3s. 6d.).

We first enter the —

English Ceramic Ante-Room, containing pottery and porcelain chiefly bought from Mr. Willett or given by Sir A. W. Franks. To the right on entering: Wall-tiles from Malvern (1457-8). Cases 1-8 (left). Early English Pottery (11-15th cent.); 9-20. Glazed Ware of the 16-18th cent.; 21-26. English Pottery, chiefly from Staffordshire; 27-32. Pavement Tiles (13-16th cent.); 33. Fulham Stoneware (17th cent.); 35-46. English Porcelain (that in the last four cases inferior); 47-50. Liverpool Tiles, transfer-printed, by Sadler. The upright case contains a collection of so-called 'Chelsea Toys'.

Glass and Ceramic Gallery, including the valuable Slade Collection of Glass. Cases 1, 2. English Delft, chiefly made at Lambeth in the 17-18th cent.; 3-7. Dutch and German Delft; 8. Italian Pottery; 9-23. Italian Majolica; 24-26. Spanish Pottery; 27-31. Rhodian and Damascus Ware; 32, 33. Persian Pottery; 34, 35. French Pottery; 37-45. Antique Glass, chiefly of the Roman period; 46-54. Venetian Glass; 55-58. German Glass; 59. Chinese Glass; 60-61. Oriental Glass; 62. French Glass; 63. English Glass; 64-66. Wedgwood and other Staffordshire Wares and Bristol Delft. The table-cases contain Wedgwood medallions; antique, German, Dutch, and Flemish glass; English engraved glass; Oriental pottery, etc.

The **Print and Drawing Exhibition Gallery** is at present mainly occupied by a splendid series of Drawings and Sketches by the Old Masters, mostly belonging to the celebrated collection of Mr. John Malcolm, ceded by his heirs for 25,000*l.* (said to be about half their value). It includes specimens of Raphael, Michael Angelo, Titian, Leonardo da Vinci, Botticelli, Fra Angelico, Antonello da Messina, Carpaccio, Holbein, Dürer, Claude Lorrain, Clouet, Rubens, Van Dyck, Cuyp, Rembrandt, Van Ostade, Berghem, etc. The gallery also contains a few fine illuminations and some drawings and engravings not belonging to the Malcolm Collection.

We now return to the Asiatic Saloon and begin our inspection of the extensive and interesting **Ethnographical Collection**, which is arranged topographically and occupies the whole of the **EAST GALLERY**. The Asiatic Section is first entered; then follow the Oceanic, African, and American Sections, each containing a great variety of objects illustrating the habits, dress, warfare, handicrafts, etc., of the less civilised inhabitants of the different quarters of the globe.

On the N. side of the spacious entrance hall, facing the entrance door, is a passage leading to the ***Reading Room**, constructed in 1855-57 at a cost of 150,000*l.*; it is open from 9 a.m. to 7 or 8 p.m. (closed on the first four days of March and October, as well as on Good Friday and Christmas Day). This imposing circular hall, covered by a large dome of glass and iron (140 ft. in diameter, or 1 ft. larger than the dome of St. Peter's at Rome,

and 106 ft. high), has ample accommodation for 360 readers or writers. Around the superintendent, who occupies a raised seat in the centre of the room, are circular cases containing the *General Catalogue* for the use of the readers (in about 2000 vols.) and various special catalogues and indexes, one of the most generally useful being *M. G. K. Fortescue's* 'Subject Index of Modern Books.' On the top of these cases lie printed forms (white for books, green for MSS.) to be filled up with the name and 'press-mark' (*i. e.* reference, indicated in the catalogue by letters and numerals, to its position in the book-cases) of the work required, and the number of the seat chosen by the applicant at one of the tables, which radiate from the centre of the room like the spokes of a wheel. The form when filled up is put into a little basket, placed for this purpose on the counter. One of the attendants will then procure the book required, and send it to the reader's seat. About 20,000 vols. of the books in most frequent request, such as dictionaries, encyclopædias, histories, periodicals, etc., are kept in the reading-room itself, and may be used without any application to the library officials; while coloured plans, showing the positions of the various categories of these books, are distributed throughout the room. Every reader is provided with a chair, a folding desk, a small hinged shelf for books, pens, and ink, a blotting-pad, and a peg for his hat. The reader will probably find the arrangements of the British Museum Reading Room superior to those of most public libraries, while the obliging civility of the attendants, and the freedom from obtrusive supervision and restrictions are most grateful. The electric light has been introduced into the Reading Room and Galleries. — In the year 1858, the first after the opening of the New Reading Room, the number of readers amounted to 190,400, who consulted in all 877,897 books or an average of 3000 a day. In 1895 there were 194,924 readers, or 643 per day. A *Description of the Reading Room* may be had from the officials (1d.).

Persons desirous of using the Reading Room must send a written application to the Principal Librarian, specifying their names, rank or profession, and address, and enclosing a recommendation from some well-known householder in London. The applicant must not be under 21 years of age. The permission, which is granted usually for six months at a time, is not transferable and is subject to withdrawal. The Reading Room tickets entitle to the use of the new *Newspaper Room* (comp. p. 286). It is possible for strangers to get permission to use the Reading Room for a single day by personal application at the office of the Principal Librarian, to the left of the First Græco-Roman Room. Tickets for visitors to the Reading Room are obtained on the right side of the entrance hall. Visitors are not allowed to walk through the Reading Room, but may view it from the doorway. — The **Libraries** contain a collection of books and manuscripts, rivalled in extent by the National Library of Paris

alone. The number of printed books is about 1,800,000, and it increases at the rate of about 50,000 volumes per annum. The books occupy about 40 miles of shelving.

24. St. James's Palace and Park. Buckingham Palace.

The site of **St. James's Palace** (Pl. R, 22; IV), an irregular brick building at the S. end of St. James's Street, was originally occupied by a hospital for lepers, founded before 1190 and dedicated to St. James the Less. In 1532 the building came into the possession of Henry VIII., who erected in its place a royal palace, said to have been designed by *Holbein*. Here Queen Mary died in 1558. Charles I. slept here the night before his execution, and walked across St. James's Park to Whitehall next morning (1649). The palace was considerably extended by Charles I., and, after Whitehall was burned down in 1691, it became the chief residence of the English kings from William III. to George IV. In 1809 a serious fire completely destroyed the eastern wing, so that with the exception of the interesting old brick gateway towards St. James's Street, the Chapel Royal, and the old Presence Chamber, there are few remains of the ancient palace of the Tudors. The state rooms are sumptuously fitted up, and contain a number of portraits and other works of art. The initials HA above the chimney-piece in the Presence Chamber are a reminiscence of Henry VIII. and Anne Boleyn. It is difficult to obtain permission to inspect the interior. The guard is changed every day at 10.45 a.m., when the fine bands of the Grenadier, Coldstream, or Scots Guards play for ¼ hr. in Friary Court, the open court facing Marlborough House. Though St. James's Palace is no longer the residence of the sovereign, the British court is still officially known as the 'Court of St. James's'. See 'Memorials of St. James's Palace', by Edgar Sheppard.

On the N. side, entered from Colour Court, is the *Chapel Royal*, in which the Queen and some of the highest nobility have seats. Divine service is celebrated on Sundays at 10 a.m., 12 noon, and 5.30 p.m. A limited number of strangers are admitted to the two latter services by tickets obtained from the Lord Chamberlain; for the service at 10 no ticket is required. At the service on Epiphany (Jan. 6th) an offering of gold, myrrh, and frankincense is still made. — The marriage of Queen Victoria with Prince Albert, and those of some of their daughters, were celebrated in the Chapel Royal.

Down to the death of Prince Albert in 1861, the Queen's *Levés* and *Drawing Rooms* were always held in St. James's Palace. Since then, however, the drawing-rooms have taken place at Buckingham Palace, but the *levées* are still held here. A *levée* differs from a drawing room in this respect, that, at the former, gentlemen only are presented to the sovereign, while at the latter it is almost entirely ladies who are introduced. Richly dressed ladies; gentlemen, magnificent in gold-laced uniforms; lackeys in gorgeous liveries, knee-breeches, silk stockings, and powdered hair, and bearing enormous bouquets; well-fed coachmen with

carefully curled wigs and three-cornered hats; splendid carriages and horses, which dash along through the densely packed masses of spectators; and a mounted band of the Life Guards, playing in front of the palace: — such, so far as can be seen by the spectators who crowd the adjoining streets, windows, and balconies, are the chief ingredients in the august ceremony of a 'Queen's Drawing Room'. A notice of the drawing-room, with the names of the ladies presented, appears next day in the newspapers.

In the life of a young English lady of the higher ranks her presentation at Court is an epoch of no little importance, for after attending her first drawing-room, she is emancipated from the dullness of domesticity and the thralldom of the schoolroom; — she is, in fact, 'out', and now enters on the round of balls, concerts, and other gaieties, which often play so large a part in her life.

On the W. side of St. James's Palace lies *Clarence House*, the London residence, since 1874, of the Duke of Edinburgh, who succeeded his uncle as Duke of Saxe-Coburg-Gotha in 1893. — *Marlborough House*, on the E. side of the palace, see p. 266.

St. James's Park (Pl. R, 21, 22, 25, 26; IV), which lies to the S. of St. James's Palace, was formerly a marshy meadow, belonging to St. James's Hospital for Lepers. Henry VIII., on the conversion of the hospital into a palace, caused the marsh to be drained, surrounded with a wall, and transformed into a deer-park and riding-path. Charles II. extended the park by 36 acres, and had it laid out in pleasure-grounds by *Le Nôtre*, the celebrated French landscape gardener. Its walks, etc., were all constructed primly and neatly in straight lines, and the strip of water received the appropriate name of 'the canal'. The present form of St. James's Park was imparted to it in 1827-29, during the reign of George IV., by *Nash*, the architect (p. 310). Its beautiful clumps of trees, its winding expanse of water, and the charming views it affords of the stately buildings around it, combine to make it the most attractive of the London parks. In 1857 the bottom of the lake was levelled so as to give it a uniform depth of 3-4 ft. The suspension bridge, across the centre of it, forms the most direct communication for pedestrians between St. James's Street and Westminster Abbey.

The broad avenue, planted with rows of handsome trees, on the N. side of the park, is called the *Mall*, from the game of 'paille maille' once played here (comp. p. 264). At the E. extremity, near *Carlton House Terrace*, is the flight of steps mentioned at p. 265, leading to the *York Column* (p. 265). — *Birdcage Walk*, on the S. side of the park, is so named from the aviary maintained here as early as the time of the Stuarts.

At the E. end of Birdcage Walk is *Storey's Gate*, leading to *Great George Street* and *Westminster*. In *Petty France*, now *York Street*, to the S. of Birdcage Walk, Milton once had a house. — A battalion of the Royal Foot Guards is quartered in *Wellington Barracks*, built in 1834, on the S. side of Birdcage Walk; the interior of the small chapel is very tasteful (open Tues., Thurs., & Frid., 11-4). The *Government Offices* (p. 227), the *India* and *Foreign Offices*, and

beyond them the *Horse Guards* and *Admiralty*, lie on the E. side of St. James's Park. In an open space called the *Parade*, between the park and the Admiralty (new buildings, see p. 227), are placed a Turkish cannon captured by the English at Alexandria, and a large mortar, used by Marshal Soult at the siege of Cadiz in 1812, and abandoned there by the French. The carriage of the mortar is in the form of a dragon, and was made at Woolwich.

Buckingham Palace (Pl. R, 21; IV), the Queen's residence, rises at the W. end of St. James's Park. The present palace occupies the site of *Buckingham House*, erected by John Sheffield, Duke of Buckingham, in 1703, which was purchased by George III. in 1761, and occasionally occupied by him. His successor, George IV., caused it to be remodelled by Nash in 1825, but it remained empty until its occupation in 1837 by Queen Victoria, whose town residence it has since continued to be. The eastern and principal façade towards St. James's Park, 360 ft. in length, was added by *Blore* in 1846; and the large ball-room and other apartments were subsequently constructed. The palace now forms a large quadrangle. The rooms occupied by Her Majesty are on the N. side.

A portico, borne by marble columns, leads out of the large court into the rooms of state. We first enter the *Sculpture Gallery*, which is adorned with busts and statues of members of the royal family and eminent statesmen. Beyond it, with a kind of semicircular apse towards the garden, is the *Library*, where deputations, to whom the Queen grants an audience, wait until they are admitted to the royal presence. The ceiling of the magnificent *Marble Staircase*, to the left of the vestibule, is embellished with frescoes by Townsend, representing Morning, Noon, Evening, and Night.

On the first floor are the following rooms: *Green Drawing Room*, 50 ft. long and 33 ft. high, in the middle of the E. side; **Throne Room*, 66 ft. in length, sumptuously fitted up with red striped satin and gilding, and having a marble frieze running round the vaulted and richly decorated ceiling, with reliefs representing the Wars of the Roses, executed by Baily from designs by Stothard; *Grand Saloon*; *State Ball Room*, on the S. side of the palace, 110 ft. long and 60 ft. broad; lastly the *Picture Gallery*, 180 ft. in length, containing a choice, though not very extensive collection of paintings.

Among the most valuable works are the following: — *Rembrandt*: "Noli me tangeri" (1638). *Shipbuilder and his wife (1633; cost 500 l.), *Adoration of the Magi (1657), *Burgomaster Pancras and his wife (1645), *Portraits of himself, of a lady (1641), and of an old man. *Rubens*: Pythagoras (fruit by *Snyders*), *The Fa'c'ner, *Landscape, *Assumption (sketch). *Van Dyck*: *Madonna and Child with St. Catharine, Charles I. on horseback, and others. *Titian*, *Summer storm in the Venetian Alps (ca. 1534). Fine examples of *Frans Hals*, *Cuyp*, *A. and J. van Ostade*, *Jan Steen*, *Metsu*, *Hobbema*, *Ruysdael*, *Torburg* (including his masterpiece, **Lady writing a letter), *Paul Potter*, *A. van de Velde*, *Teniers*, *Maes*, *Dou*, and *Claude Lorrain*. — In the dining-room are portraits of English sovereigns by *Gainsborough* and others. In an adjoining room is *Sir Frederick Leighton's* Procession in Florence with the Madonna of Cimabue.

Permission to visit the Picture Gallery may occasionally (very rarely) be obtained (during the Queen's absence only) from the Lord Chamberlain on written application.

The Gardens at the back of the Palace contain a summer-house decorated with eight frescoes from Milton's 'Comus', by Landseer, Stanfield, Maclise, Eastlake, Dyce, Leslie, Uwins, and Ross.

The ROYAL MEWS (so called from the 'mews' or coops in which the royal falcons were once kept), or stables and coach-houses (for 40 equipages), entered from Queen's Row, to the S. of the palace, are shown on application to the Master of the Horse. The magnificent state carriage, designed by Sir W. Chambers in 1762, and painted by Cipriani (cost 7660*l.*), is kept here.

To the N., between Buckingham Palace and Piccadilly, lies the GREEN PARK, which is 60 acres in extent. Between this and the Queen's private gardens is *Constitution Hill*, leading direct to *Hyde Park Corner* (p. 312). Three attempts on the life of the Queen have been made in this road.

25. Hyde Park. Kensington Gardens and Palace. Holland House.

Park Lane, a street about $\frac{1}{2}$ M. in length, connecting the W. end of Piccadilly with Oxford Street, forms the eastern boundary of **Hyde Park** (Pl. R, 14, etc.), which extends thence towards the W. as far as Kensington Gardens, and covers an area of 390 acres (with Kensington Gardens, 630 acres). Before the dissolution of the religious houses, the site of the park belonged to the old manor of Hyde, one of the possessions of Westminster Abbey. The ground was laid out as a park and enclosed under Henry VIII. In the reign of Elizabeth stags and deer were still hunted in it, while under Charles II. it was devoted to horse-races. The latter monarch also laid out the 'Ring', a kind of corso, about 350 yds. in length, round an enclosed space, which soon became a most fashionable drive. The fair frequenters of the Ring often appeared in masks, and, under this disguise, used so much freedom, that in 1695 an order was issued denying admission to all whose features were thus concealed.

At a later period the park was neglected, and was frequently the scene of duels, one of the most famous being that between Lord Mohun and the Duke of Hamilton in 1712, when both the principals lost their lives. Under William III. and Queen Anne a large portion of the park was taken to enlarge Kensington Gardens; and, finally, Queen Caroline, wife of George II., caused the *Serpentine*, a sheet of artificial water, to be formed. The Serpentine was originally fed by the *Westbourne*, a small stream coming from *Bayswater*, to the N.; but it is now supplied from the Thames.

Hyde Park is one of the most frequented and lively scenes in

London. It is surrounded by a handsome and lofty iron railing, and provided with nine carriage-entrances, besides a great number of gates for pedestrians, all of which are shut at midnight. On the S. side are *Kensington Gate* and *Queen's Gate*, both in Kensington Gore, near Kensington Palace; *Prince's Gate* and *Albert Gate* in Knightsbridge; and *Hyde Park Corner* at the W. end of Piccadilly. On the E. side are *Stanhope Gate* and *Grosvenor Gate*, both in Park Lane. On the N. side are *Cumberland Gate*, at the W. end of Oxford Street, and *Victoria Gate*, Bayswater. The entrances most used are Hyde Park Corner at the S.E., and Cumberland Gate at the N.E. angle. At the latter rises the MARBLE ARCH, a triumphal arch in the style of the Arch of Constantine, originally erected by George IV. at the entrance of Buckingham Palace at a cost of 80,000*l.* In 1850, on the completion of the E. façade (p. 310), it was removed from the palace, and in the following year was re-erected in its present position. The reliefs on the S. are by *Baily*, those on the N. by *Westmacott*; the elegant bronze gates well deserve inspection. The handsome gateway at HYDE PARK CORNER, with three passages, was built in 1828 from designs by *Burton*. The reliefs are copies of the Elgin marbles (p. 291). The *Green Park Arch*, opposite, at the W. end of the *Green Park* (p. 311), erected in 1846, was removed in 1883, in the course of improvements made at Hyde Park Corner, and has been rebuilt on Constitution Hill. The *Equestrian Statue of Wellington*, by *Wyatt*, with which it was disfigured, has been re-erected at Aldershot Camp, while another equestrian statue of the Duke, in bronze, by *Boehm*, has been erected in Wellington Place, opposite Apsley House. At the corners of the red granite pedestal are figures of a grenadier, a Highlander, a Welsh fusilier, and an Inniskillen dragoon, all also by *Boehm*. *Apsley House* (p. 319), the residence of the Duke of Wellington, lies directly to the E. of Hyde Park Corner. The house next it is that of *Baron Rothschild*, and that at the W. corner of Park Lane is occupied by the *Duke of Cambridge*.

To the N. of Hyde Park Corner rises another monument to the 'Iron Duke', consisting of the colossal figure known as the *Statue of Achilles*, which, as the inscription informs us, was erected in 1822, with money subscribed by English ladies, in honour of 'Arthur, Duke of Wellington, and his brave companions in arms'. The statue, by *Westmacott*, is cast from the metal of 12 French cannon, captured in France and Spain, and at Waterloo, and is a copy of one of the Dioscuri on the Monte Cavallo at Rome. No carts or waggons are allowed to enter Hyde Park, and cabs are admitted only to one roadway across the park near Kensington Gardens. The finest portion of the park, irrespectively of the magnificent groups of trees and expanses of grass for which English parks stand pre-eminent, is that near the Serpentine, where, in spring and summer, during the 'Season', the fashionable world

rides, drives, or walks. The favourite hour for carriages is 5-7 p.m., and the fashionable drive is the broad, southern avenue, which leads from Hyde Park Corner to the left, past the Albert Gate. Equestrians, on the other hand, appear, chiefly in the morning, but also in the afternoon, in *Rotten Row*, a track exclusively reserved for riders, running parallel to the drive on the N., and extending along the S. side of the Serpentine from Hyde Park Corner to Kensington Gate, a distance of about $1\frac{1}{2}$ M. The scene in this part of Hyde Park, on fine afternoons, is most interesting and imposing. In the Drive are seen unbroken files of elegant equipages and high-bred horses in handsome trappings, moving continually to and fro, presided over by sleek coachmen and powdered lacqueys, and occupied by some of the most beautiful and exquisitely dressed women in the world. In the Row are numerous lady and gentlemen riders, who parade their spirited and glossy steeds before the admiring crowd sitting or walking at the sides. It has lately become 'the thing' to walk by the Row on Sundays, and on a fine day the 'Church Parade', between morning service and luncheon (*i.e.* about 1-2 p.m.), is one of the best displays of dress and fashion in London. Cycling in Hyde Park has also become a fashionable amusement, and numerous riders of either sex may be seen there in the morning. — The drive on the N. side of the Serpentine is called the *Ladies' Mile*. The Coaching and Four-in-hand Clubs meet here during the season, as many as thirty or forty drags sometimes assembling. The flower-beds adjoining Park Lane and to the W. of Hyde Park Corner are exceedingly brilliant, and the show of rhododendrons in June is deservedly famous. At the S. end of Park Lane is a handsome *Fountain* by Thornycroft, adorned with figures of Tragedy, Comedy, Poetry, Shakspeare, Chaucer, and Milton, and surmounted by a statue of Fame. In Hamilton Gardens, a little farther to the S., near Hyde Park Corner (p. 312), is a statue of *Lord Byron* (d. 1824), erected in 1879. The district between Park Lane and Bond Street (p. 273) is known as *MAYFAIR*, and is one of the most fashionable in London.

A refreshing contrast to this fashionable show is afforded by a scene of a very unsophisticated character, which takes place in summer on the Serpentine before 8 a.m. and after 8 p.m. At these times, when a flag is hoisted, a crowd of men and boys, most of them in very homely attire, are to be seen undressing and plunging into the water, where their lusty shouts and hearty laughter testify to their enjoyment. After the lapse of about an hour the flag is lowered, as an indication that the bathing time is over, and in quarter of an hour every trace of the lively scene has disappeared. — Pleasure-boats may be hired on the Serpentine.

In winter the Serpentine, when frozen over, is much frequented by skaters. To provide against accidents, the *Royal Humane Society*, mentioned at p. 179, has a 'receiving-house' here, where

attendants and life-saving apparatus are kept in readiness for any emergency. The bottom of the Serpentine was cleaned and levelled in 1870; the average depth in the centre is now 7 ft., and towards the edges 3 ft. At the point where the Serpentine enters Kensington Gardens it is crossed by a five-arched bridge, constructed by *Sir John Rennie* in 1826. The view from this bridge has 'an extraordinary nobleness' (*Henry James*).

On the W. side of the park is a powder magazine. Reviews, both of regular troops and volunteers, sometimes take place in Hyde Park. The Park is also a favourite rendezvous of organised crowds, holding 'demonstrations' in favour or disfavour of some political idea or measure. The Reform Riot of 1866, when quarter of a mile of the park-railings was torn up and 250 policemen were seriously injured, is perhaps the most historic of such gatherings. The wide grassy expanse adjoining the Marble Arch is also the favourite haunt of Sunday lecturers of all kinds. Near the Victoria Gate (Pl. R, 11) is a curious little *Cemetery for Dogs*, containing about eighty graves.

To the W. of Hyde Park, and separated from it by a sunk-fence, lie **Kensington Gardens** (Pl. R, 10, etc.), with their pleasant walks and expanses of turf (carriages not admitted). Many of the majestic old trees have, unfortunately, had to be cut down. Near the Serpentine are the new flower gardens; at the N. extremity is a sitting figure of Dr. Jenner (d. 1823), by *Marshall*. The *Broad Walk* on the W. side, 50 ft. in width, leads from Bayswater to Kensington Gore. The *Albert Memorial* (p. 321) rises on the S. side. The handsome wrought-iron gates opposite the Memorial were those of the S. Transept of the Exhibition Buildings of 1851, which stood a little to the E., on the ground between Prince's Gate and the Serpentine, and was afterwards removed and re-erected as the Crystal Palace at Sydenham (see p. 364). In the Broad Walk, with its back to Kensington Palace, is a highly idealized *Statue of Queen Victoria*, in white marble, by the Princess Louise, erected in 1893.

Kensington Palace (Pl. R, 6), an old royal residence, built in part by William III., was the scene of the death of that monarch and his consort, Mary, of Queen Anne and her husband, Prince George of Denmark, and of George II. Here, too, Queen Victoria was born and brought up, and here she received the news of the death of William IV. and her own accession. The interior contains nothing noteworthy. Kensington Palace was till lately the London residence of the Princess Louise and her husband the Marquis of Lorne, and is now occupied by the Prince and Princess of Teck (the latter first cousin to the Queen), and by various annuitants and widows belonging to the aristocracy. The palace has a chapel of its own, in which regular Sunday services are held.

The space to the W. of Kensington Palace is now occupied by rows of fashionable residences. Thackeray died in 1863 at No. 2 *Palace Green*,

the second house to the left in Kensington Palace Gardens (Pl. R, 6) as we enter from Kensington High Street. Among his previous London residences were 88 St. James's Street, 13 (now 16) Young Street, Kensington (where 'Vanity Fair', 'Pendennis', and 'Esmond' were written), and 36 Onslow Square (re-numbered). *Holly Lodge*, the home of Lord Macaulay, where he died in 1859, is in Campden Hill, a lane leading off Campden Hill Road, a little farther to the W. The next house is *Argyll Lodge*, long the London residence of the Duke of Argyll. Sir Isaac Newton died in 1727 at Campden Hill (Pl. R, 2), in what was afterwards named *Bullingham House* and recently formed part of *Kensington College*.

Farther to the W., on a hill lying between Uxbridge Road, on the N., and Kensington Road on the S., stands **Holland House** (Pl. R, 1), built in the Tudor style by *John Thorpe*, for Sir Walter Cope, in 1607. The building soon passed into the hands of Henry Rich, Earl of Holland (in Lincolnshire), son-in-law of Sir Walter Cope, and afterwards, on the execution of Lord Holland for treason, came into the possession of Fairfax and Lambert, the Parliamentary generals. In 1665, however, it was restored to Lady Holland. From 1716 to 1719 it was occupied by Addison, who had married the widow of Edward, third Earl of Holland and Warwick. The lady was a relative of Sir Hugh Myddelton (see p. 129). In 1762 it was sold by Lord Kensington, cousin of the last representative of the Hollands, who had inherited the estates, to Henry Fox, afterwards Baron Holland, and father of the celebrated Charles James Fox. Holland House now belongs to Lord Ilchester, a descendant of a brother of Henry Fox.

Since the time of Charles I., Holland House has frequently been associated with eminent personages. Fairfax, Cromwell, and Ireton held their deliberations in its chambers; William Penn, who was in great favour with Charles II., was daily assailed here by a host of petitioners; and William III. and his consort Mary lived in the house for a short period. During the first half of the 19th cent. Holland House was the rallying point of Whig political and literary notabilities of all kinds, such as Moore, Rogers, and Macaulay, who enjoyed here the hospitality of the distinguished third Baron Holland. The house contains a good collection of historical relics and paintings, including several portraits by *G. F. Watts*. Compare Princess Lichtenstein's 'Holland House'.

Along the N. side of Hyde Park and Kensington Gardens runs Uxbridge Road, leading to Bayswater and Notting Hill. Near the Marble Arch (Pl. R, 15) is the *Cemetery of St. George's*, Hanover Square (open 10-4, on Sun. and holidays 2-4), containing the grave of Laurence Sterne (d. 1768; near the middle of the wall on the W. side). Mrs. R. d. Cliffe, writer of the 'Mysteries of Udolpho', is said to be buried below the chapel. The rows of houses on this road, overlooking the park, contain some of the largest and most fashionable residences in London.

26. Private Mansions around Hyde Park and St. James's.

Grosvenor House. Stafford House. Bridgewater House. Lansdowne House. Apsley House. Dorchester House. Hertford House. Lady Brassey Museum. Devonshire House.

The English aristocracy, many of the members of which are enormously wealthy, resides in the country during the greater part of the year; but it is usual for the principal families to have a mansion in London, which they occupy during the season, or at other times when required. Most of these mansions are in the vicinity of Hyde Park, and many of them are worth visiting, not only on account of the sumptuous manner in which they are fitted up, but also for the sake of the treasures of art which they contain.

Permission to visit these private residences, for which application must be made to the owners, is often difficult to procure, and can in some cases be had only by special introduction. Some of them are occasionally thrown open for a few Sunday afternoons in connection with the National Sunday League. During winter it is customary to pack away the works of art in order to protect them against the prejudicial influence of the atmosphere.

Grosvenor House (Pl. R, 18; I), Upper Grosvenor Street, is the property of the *Duke of Westminster*, and is not open to the public. The pictures are arranged in the private rooms on the groundfloor.

ROOM I (*Dining Room*). No. 1. *Guido Reni*, John the Baptist; 2. *Murillo*, Landscape with Jacob and Laban; 3. *L. Carracci*, Holy Family; 4. *Hogarth*, Distressed poet; 5. *Teniers*, Interior; 6, 13, 16, 15, 25. *Claude Lorrain*, Landscapes; 11. *Rubens*, Landscape; 12. *Cuyp*, Sheep (early work); 23. *Van Dyck*, Portrait of himself; 8. *Van Huysum*, Fruit and flowers; *21. *Claude*, Sermon on the Mount; *Rembrandt* 14. Portrait of a man with a hawk; *19, *20. Portraits of Nicholas Burghem and his wife (dated 1647); 22. *Adrian van de Velde*, Hut with cattle and figures (1658); 17. *Wouwerman*, Horse-fair; 24. *Cuyp*, Landscape; 18. *Rembrandt*, Portrait of a lady with a fan; 27. *Berchem*, Large landscape with peasants dancing (1656); 28. *Rembrandt*, Portrait of himself; 29. *Claude*, Landscape; 30. *Rubens*, Conversion of St. Paul (sketch); 31. *Sustermans*, Portrait.

ROOM II (*Saloon*). To the left: *33. *Rembrandt*, The Salutation.

'A delicate and elevated expression is here united with beautiful effects of light. This little gem is distinguished for its marvellous blending of warm and cold tints'. — *Vosmaer*.

Above. 32. *Cuyp*, River-scene; *34. *G. Dou*, Mother nursing her child; *35. *Paul Potter*, Landscape with cattle (1647); 38. *N. Poussin*, Children playing; 37. *Velazquez*, Portrait of himself; **39. *Hobbema*, Wooded landscape, with figures by *Lingelbach*; 43. *Andrea del Sarto*, Portrait; 45. *Paolo Veronese*, Annunciation; *46. *Murillo*, John the Baptist; 49. *Rubens*, Dismissal of Hagar; 52. *Canaletto*, Canal Grande in Venice; 59. *Parmigiano*, Study for the altar-piece in the National Gallery (No. 33; p. 194); 57. *Dughet* (*Gaspar Poussin*), Tivoli; 60. *N. Poussin*, Holy Family and angels; 62. *Giulio Romano*, St. Luke painting the Virgin; 64. *Domenichino*, St. Agnes; *65. *Murillo*, Infant Christ asleep; 68. *Garofalo* (?), Holy Family.

ROOM III (*Drawing Room*). No. 80. *Van Dyck*, Virgin and Child with St. Catharine; *79. *Reynolds*, Portrait of Mrs. Siddons as the Tragic Muse (1784); 77. *Andrea del Sarto*, Holy Family; 72. *Teniers*, Chateau of the

painter with a portrait of himself; *Gainsborough*, *70. The 'Blue Boy', a full-length portrait of Master Buthall, 74. Coast-scene.

Room IV (*Gallery*). No. *83. *Rembrandt* (or *A. Brouwer*?), Landscape with figures; 85. *Turner*, C way Castle; 88. *Raphael* (?), Holy Family; *89. *Velazquez*, Don Balthazar Carlos, Prince of Asturias (sketch); 90. *Titian*, Landscape; *93. *Rubens*, Portrait of himself and his first wife, Elisabeth Brandt, as Pausias and Glycera (the flowers by *Jan Brueghel*); 94. *Titian* (?), Woman taken in adultery; 95. *School of Bellini*, Circumcision; 96. *Titian*, Tribute Money (replica); 99. *Giovanni Bellini* (? more probably an early imitator of *Lorenzo Lotto*), Virgin and Child, with saints; 101. *P. de Koninck*, Landscape.

Room V (*Rubens Room*). To the left: *102. Israelites gathering manna; *103. Abraham and Melchisedek; *104. The four Evangelists, three of a series of nine pictures painted by *Rubens* in Spain in the year 1629.

VI. CORRIDOR: 105. *Rubens*, David and Abigail; Landscapes by *Turner*, *Bonington*, *Jules Breton*, *Cotman*, *Gude*, *Calcott*, and *Crome*; sixteen pictures of Oriental subjects by *Goodall*.

VII. ANTE-DRAWING-ROOM. No. 126. *Fra Bartolommeo* (?), Holy Family; 131. *Domenichino*, Landscape; 122. *Millais*, Duchess of Westminster; 127. *Gainsborough*, The cottage door; 130. *J. and A. Both*, Land-cape.

The Vestibule contains a *Terracotta Bust by *Alessandro Vittoria*.

Stafford House, or Sutherland House (Pl. R, 22; IV), in St. James's Park, between St. James's Palace and the Green Park, the residence of the *Duke of Sutherland*, is perhaps the finest private mansion in London, and contains a good collection of paintings, which is shown to the public on certain fixed days in spring and summer. Application for admission should be made to the Duke's secretary.

The magnificent ENTRANCE HALL is adorned with well-executed copies of large works by *Paolo Veronese*.

Visitors then pass through the BANQUETING HALL and enter the fine PICTURE GALLERY, on the ceiling of which is a painting by *Guercino*. Our enumeration begins to the right: 73. *Zurbaran*, Madonna with the Holy Child and John the Baptist (1653); 68. *Annibale Carracci*, Flight into Egypt; *62. *Murillo*, Return of the Prodigal Son; 61. Ascribed to *Raphael*, Christ bearing the Cross (a Florentine picture of little value); 59. *Parmigiano*, Betrothal of St. Catharine; 58, 54. *Zurbaran*, SS. Cyril and Martin; 57. *Dujardin*, David with the head of Goliath; *53. *Murillo*, Abraham entertaining the three angels; 51. After *Dürer*, Death of the Virgin; 48. *Paul Delaroche*, Lord Strafford, on his way to the scaffold, receiving the blessing of Archbishop Laud (1838). — 47. Ascribed to *Correggio*, Mules and mule-drivers.

This work is described as having been painted by *Correggio* in his youth, and is said to have served as a tavern-sign on the Via Flaminia near Rome. In reality it is an unimportant work of a much later period.

Farther on: 42. *Tintoretto*, Venetian senator; 36. *Rubens*, Coronation of Maria de' Medici, design in grisaille upon wood for the painting in the Louvre; 33. *Honthorst*, Christ before Caiaphas; 30. *Murillo*, Portrait; *27. *Van Dyck*, Portrait of the Earl of Arundel; 25. *L. Carracci*, Holy Family; 23. *Parmigiano*, Portrait; 22. *Guercino*, Pope Gregory and Ignatius Loyola; *19. *Moroni*, Portrait; 18. Ascribed to *Titian*, Mars, Venus, and Cupid; 15. *Zurbaran*, St. Andrew; 5. *A. Cano*, The Ancient of Days.

A small room, opening off the gallery, contains cabinet-pieces by *Watteau*, *Le Nain*, and *Rotenhammer*.

The pictures in the private apartments, which are not exhibited, include examples of *Velazquez*, *Murillo*, *Veronese*, *Tintoretto*, *Correggio*, *Bordone*, *Pordenone*, *Rubens*, *Van Dyck*, several Dutch Masters, *Reynolds*, *Hogarth*, *Lely*, *Landseer*, and others.

Bridgewater House (Pl. R, 22; IV), in Cleveland Row, by the Green Park, to the S. of Piccadilly, is the mansion of the *Earl of Ellesmere*, and possesses one of the finest picture-galleries in

London. The most important works are hung in the private rooms. Admission to the large picture hall is granted for Wednesdays and Saturdays, on application supported by some person of influence.

On the walls of the STAIRCASE: *A. Carracci*, Copy of Correggio's 'Il Giorno' at Parma; *N. Poussin*, The Seven Sacraments, a celebrated series of paintings; *Veit*, Mary at the Sepulchre; *Pannini*, Piazza di S. Pietro at Rome.

GALLERY. To the right of the entrance: **Guido Reni*, Assumption of the Virgin, a large altar-piece, nobly conceived and carefully finished. To the left: 156. *G. Coques*, Portrait; 225. *Stoop*, Boy with grey horse; 142. *Brekelencamp*, Saying grace; 31. Ascribed to *Sebastian del Piombo*, Entombment; 125. *Bassano*, Last Judgment; *263. *P. van Stingeland*, The kitchen (1685); 243. *N. Berchem*, River scene; 217. *Metsu*, Fish-woman; *126. *A. van Ostade*, Man with wine-glass (1677); 137. *Ary de Voys*, Young man in a library; 209. *N. Berchem*, Landscape; *17. *Titian*, Diana and her nymphs interrupted at the bath by the approach of Actæon, painted in 1559; 136. *Rembrandt*, Portrait; 247. *J. van Ruysdael*, Bank of a river; *166. *A. van Ostade*, Skittle-players (1676); 258. *W. van de Velde*, Rough sea (1656); 212. *N. Berchem*, Landscape; *196. *Ruysdael*, Bridge; *65. *Paris Bordone*, Portrait of a man (high up); *281. *J. Wynants*, Landscape, with figures by *A. van de Velde* (1669). — *19. *Titian*, 'The Venus of the shell.'

'Venus Anadyomene rising — new-born but full-grown — from the sea, and wringing her hair . . . Titian never gave more perfect rounding with so little shadow'. — *Crowe and Cavalcaselle*. This work, painted some time after 1520, has unfortunately suffered from attempts at restoration.

135. *Van der Heyde*, Draw-bridge; 222. *A. Brouwer*, Peasants at the fireside; 171. *Van Huysum*, Flowers (1723-24); 177. *A. van Ostade*, Portrait; 242. *Metsu*, Lady caressing her lap-dog. — *18. *Titian*, Diana and Callisto.

'Titian was too much of a philosopher and naturalist to wander into haze or supernatural halo in a scene altogether of earth'. — *C. & C.*

284. *A. van der Neer*, Moonlight scene; 233. *Netscher*, Lady washing her hands; 154. *A. von Ostade*, Backgammon players; 130. *Teniers*, The alchemist; *141. *W. van de Velde*, Naval piece (an early work).

On the opposite wall: *153. *Jan Steen*, The school-room, a large canvas; 190. *Wynants*, Landscape; 182. *Isaac van Ostade*, Village street; *168. *Rembrandt*, Mother with sons praying; *280. *Paul Potter*, Cows; 111. *Netscher*, A fashionable lady; *183. *Isaac van Ostade*, Village street; *191. *J. Steen*, The fishmonger; 267. *Cuyp*, Ruin; *90. *Lorenzo Lotto*, Madonna with saints, an early work (hung high); 109. *Salomon Koning*, The philosopher's study; 214. *W. Mieris*, The violinist; 244. *G. Dou*, The violinist (1637); 165. *Wynants*, Landscape; *129. *A. Brouwer*, Landscape, surrounded with a border of fruit and flowers by *D. Seghers*; *194. *Metsu*, The stirrup-cup (an early work); 257. *Ruysdael*, Landscape; *201. *Pynacker*, Alpine scene with waterfall; *195. *Hondecoeter*, The raven detected, illustrating the well-known fable; 257. *Hobbema*, Landscape; *174. *Rubens*, Free copy with altered arrangement of Raphael's frescoes in the Villa Farnesina at Rome, the landscapes by some other painter.

The following masterpieces on the ground-floor are not shown to visitors. In LADY ELLESMERE'S SITTING ROOM: ***Raphael*, Madonna and Child, the 'Brigewater Madonna' (copy in the National Gallery); *35. *Raphael*, Holy Family ('La Vierge au palmier'); **29. *Titian*, Holy Family (an early work, ascribed to *Palma Vecchio*); *14. *Luini*, Head of a girl (assigned to *Leonardo da Vinci*); **77. *Titian*, The three periods of life (copies in the Villa Borghese and Palazzo Doria at Rome). The DRAWING ROOM and LORD ELLESMERE'S SITTING ROOM contain a number of admirable works of the Dutch school, including the fine **Girl at work*, by *N. Maes*.

Lansdowne House (Pl. R, 22; I), Berkeley Square, the property of the Marquis of Lansdowne, contains a valuable picture-gallery and a collection of Roman sculptures. The ancient sculptures form

probably the most extensive private collection out of Rome. Most of them were discovered at Hadrian's Villa by Gavin Hamilton. It was while living here, as librarian to Lord Shelburne, that Priestley discovered oxygen.

SCULPTURES. Statue of Mercury, replica of the misnamed Antinous of the Belvedere; Youthful Hercules; Juno enthroned; Bacchus; Diomedes with the palladium; Jason untying his sandals; Wounded Amazon; Marcus Aurelius as Mars; Statue of an emperor; Numerous reliefs, funereal columns, etc. Woman asleep, by *Canova*, his last work; Child soliciting alms, by *Rauch*.

PICTURES. *Tidemand and Gude*, Norwegian landscape; *Gonzales Coques*, Portraits of an architect and his wife; *Sir Thomas Lawrence*, Portrait of Lord Lansdowne; *Rembrandt*, "The last-painted portrait of himself (about 1665); "Portrait of a lady (1642); "Reynolds, Lady Ilchester; *Master of Treviso* (assigned to *Giorgione*), Concert; Landscapes by *Both* and "Isaac van Ostade; "Van Dyck, Henrietta Maria, wife of Charles I.; *Rembrandt's School*, Two portraits; *Luini*, St. Barbara; "B. van der Helst, Portrait of a lady (1640); *Guercino*, The Prodigal Son; "Murillo, The Conception; *Velazquez*, "Portrait of himself, Portrait of Olivarez; "Cuypp, Portrait of a young girl; *C. Dolci*, Madonna and Child; "Sebastian del Piombo, Portrait of Federigo da Bozzolo; "Gainsborough, Portrait of a lady.

Apsley House (Pl. R, 18; IV), Hyde Park Corner, the residence of the Duke of Wellington, was built in 1785 for Earl Bathurst, Lord High Chancellor of England, and in 1820 purchased by Government and presented to the Duke of Wellington, as part of the nation's reward for his distinguished services. A few years later the mansion was enlarged, and the external brick facing replaced by stone. The site is one of the best in London, and the interior is very expensively fitted up. It contains a picture-gallery, numerous portraits and statues, and a great many gifts from royal donors. Admission only through personal introduction to the Duke.

Among the finest works of art in Apsley House are the following, most of which are in the picture-gallery (on the first floor). *Velazquez*, "Water-seller of Seville, Two Boys; "Quevedo, poet and satirist, Portrait of Pope Innocent X. (repetition of the painting in the Doria Gallery at Rome); "Correggio, Christ in Gethsemane (copy in the National Gallery); "Parmigiano, Betrothal of St. Catharine; *Marcello Venusti*, Annunciation; fine examples of *De Hooghe*, *Breughel*, and *Teniers*; *Watteau*, Court festival; *Claude*, Palaces at sunset; *Rubens*, Holy Family; *Spagnoletto*, Allegorical picture; *Wouwerman*, "Starting for the chase, "Returning from the chase; *Murillo*, St. Catharine; several large and well-executed copies of *Raphael* (Bearing of the Cross, etc.); "P. Potter, Deer in a wood; "A. Cuypp, Cavalier with grey horse; *A. van Ostade*, Peasants gaming; *Jan Steen*, "Family scene, "The smokers, Peasants at a wedding-feast; *Van der Heyde*, Canal in a town; *N. Maes*, The milk-seller, The listener; "Lucas van Leyden, Supper; *J. Victor*, Horses feeding; portraits of Napoleon, by *David* and others; *Allan*, Battle of Waterloo; *Wilkie*, Chelsea Pensioners reading the news of Waterloo; *Burnet*, Greenwich Pensioners celebrating the anniversary of Trafalgar.

On the staircase is *Canova's* colossal Statue of Napoleon I.

Dorchester House (Pl. R, 18; IV), the residence of *Capt. Holford*, a handsome edifice in Park Lane, contains a good collection of pictures, shown in spring and summer to visitors provided with an introduction. Among the finest works of art are —

Velazquez, "Portrait of the Duke Olivarez, and, opposite, "Portrait of Philip IV., both lifesize, early works in excellent condition; *Paul Potter*, Goats at pasture (dated 1647); *A. van Ostade*, Interior (1661); *Cornelis de*

Vos, Portrait of a lady; **Ruysdael*, Landscape with view of Haarlem; **Lorenzo Lotto*, Portrait; **Gaud. Ferrari*, Mary, Joseph, and a cardinal; *Titian* (?), Portrait; *Andrea del Sarto*, Holy Family; **Cuyp*, View of Dordrecht; *Tintoretto*, Portrait; *Luini* (?), Flora; *Fra Angelico* (? or *Pesellino*), Six saints; **Bronzino*, Leonora, consort of Cosimo I.; *Tintoretto* (ascribed to *Bassano*), Conversation-piece of three figures; **Rembrandt*, Portrait of Martin Looten (dated 1632); **Hobbema*, Margin of a forest (1663); *Paolo Veronese* (school-piece), Portrait of the Queen of Cyprus; **Titian*, Holy Family with John the Baptist; *Dosso*, Portrait of the Duke of Ferrara; **Van Dyck*, Portrait of the Marchesa Balbi.

Hertford House (Pl. R, 20; D), Manchester Square, the residence of the late *Sir Richard Wallace*, contains, in a fine gallery built for its reception, the famous **Hertford Collection*, long on view at Bethnal Green Museum (p. 163). Besides a very choice gallery of pictures, the collection includes specimens of gold and silver workmanship, Renaissance and rococo furniture, majolica, porcelain, bronzes, and art-treasures of every description. It is rarely shown to strangers, but admission may sometimes be obtained in spring or summer on Wed., 11-1, by cards obtained on application to *Mr. J. Murray Scott*, Hertford House.

The ***PICTURE GALLERY** is justly esteemed the finest private collection in England. It contains 13 genuine specimens of *Rembrandt*; and *Velazquez* and *Murillo*, *Rubens* and *Van Dyck* are also represented by masterpieces. The collection of modern French paintings is more important than that of the Luxembourg at Paris, including 17 masterpieces by *Meissonier*, 13 by *Delaroche*, 31 by *Decamps*, and 5 by *Ary Scheffer*. Among the Italian pictures are works by *Cima da Conegliano*, *Luini*, *Guido Reni*, *Canaletto*, and *Guardi*. The English school is represented by *Reynolds* (*Portrait of Nelly O'Brien), *Lawrence*, *Stanfield*, *Landseer*, *Bonington*, and others.

The **Lady Brassey Museum**, at 24 Park Lane, contains a valuable and interesting ethnological collection. antiquities, coral, stuffed birds, jewellery, and curiosities of various kinds, collected by the late Lady Brassey during her voyages in the 'Sunbeam' yacht, to almost every part of the world. Admission is sometimes granted on application to Lord Brassey.

The museum-building is fitted up and decorated in the Indian style, with carvings, etc., partly by Hindoo artists and partly executed in London. The lower room was originally the 'Durbar Hall' of the Colonial and Indian Exhibition in London. At the entrance and on the staircase are Oriental arms and armour, embroideries, stuffed birds, etc. A collection of boats and models near the top of the staircase includes a child's toy-boat picked up by the 'Sunbeam' in mid ocean. — The glass-cases in the museum are numbered from left to right. 1. Personal souvenirs of Lady Brassey, and reminiscences of voyages. 2-4. Ethnological collection from Borneo, Burmah, and the Straits of Malacca. 5. Oriental Arms. 6. Specimens from Australian and other mines. 7. Indian jewellery and works in brass and silver. 8. Pottery and porcelain, including specimens from Fiji, and a sun-baked tea-set from the Shetland Islands. 9. Ethnological collection (excluding the South Seas). 10. Jewellery and ornaments from the Balkan Peninsula, Cyprus, China, South America, etc. Above, Burmese silver bowls; Indian pottery. 11-18. Interesting ethnological collection, mainly from New Guinea and the South Sea Islands. The cases are lined with native cloth, made from the bark of the paper-mulberry tree. The birds are from New Guinea. 19-22 Corals. 23-26. Antiquities from Cyprus, Egypt, and South America; some of great rarity. 27. Miscellaneous collection of artistic objects from various sources. 28-29. Ja-

panese objects. 30. Savage ornaments, mainly from the South Seas. 31. Ornaments and jewellery from India. 32. Savage ornaments, from the Sandwich Islands, South Sea Islands, South Africa, etc. Beside the windows are cases of birds of Paradise, flying-fish, etc. In the wall-cases are cloaks made of sea-birds' skins and feathers, from the Aleutian Islands; *Feather-cloak from the South Sea. Doorway from a Buddhist monastery in Tibet; above, specimens of pottery from the Solomon Islands. Articles used by the savage tribes of North Queensland. — The library contains 80 or 90 volumes of photographs taken in all parts of the world.

Devonshire House (Pl. R, 22; IV), Piccadilly, between Berkeley Street and Stratton Street, the London residence of the *Duke of Devonshire*, contains fine portraits by *Jordaens*, *Reynolds*, *Tintoretto*, *Dobson*, *Lely*, and *Kneller*. In the library are the 'Kemble Plays', a valuable collection of English dramas, including the first editions of Shakespeare, formed by John Philip Kemble; and a fine collection of gems.

The **Earl of Northbrook's Collection**, at 4 Hamilton Place, Piccadilly, formed out of the famed *Baring Gallery*, is especially notable for its admirable examples of the Quattrocentists, and also contains *Holbein's* fine portrait of Hans Herbster of Strassburg (1516), and important works by Jan van Eyck, Cranach, Mazzolini, Garofalo, Seb. del Piombo, Murillo, Zurbaran, Velazquez, Rembrandt, Bol, Dou, Steen, Ruysdael, Cuyp, Rubens, etc.

The rich collection of early Italian pictures of *Mr. L. Mond*, 20 Avenue Road, N.W., may be seen by appointment on written application. It contains a large altar-piece by Raphael, and works by Fra Bartolommeo, Mantegna, Botticelli, Giovanni and Gentile Bellini, Garofalo, Titian, Ghirlandajo, Cima da Conegliano, Dosso Dossi, Sodoma, and others.

27. Albert Memorial. Albert Hall. Imperial Institute. Natural History Museum.

Along the S. edge of Hyde Park, beginning at Hyde Park Corner (p. 312), runs **KNIGHTSBRIDGE** (Pl. R, 13, 17), a wide and handsome thoroughfare, passing *Prince's Club* (p. 99; left) and the large *Knightsbridge Cavalry Barracks* (right). Opposite the end of Sloane Street is an *Equestrian Statue of Field-Marshal Lord Strathnairn*, by Onslow Ford, erected in 1895. The statue is in bronze, cast from guns taken in the Indian Mutiny; the feathers, belt, sword, and horse-trappings are gilded.

Knightsbridge is continued by **KENSINGTON GORE** (Pl. R, 9), in which, to the right, between Queen's Gate and Prince's Gate, in the S. part of Kensington Gardens, near the site of the Exhibition of 1851, rises the ***Albert Memorial** (Pl. R, 9), a magnificent monument to Albert, the late Prince Consort (d. 1861), erected by the English nation at a cost of 120,000*l.*, half of which was defrayed by voluntary contributions. On a spacious platform, to which granite steps ascend on each side, rises a podium or stylobate, adorned with reliefs in marble, representing artists of every period (178 figures). On the S. side are Poets and Musicians, and on the E. side Painters, by *Armstead*; on the

N. side Architects, and on the W. Sculptors, by *Philip*. Four projecting pedestals at the angles support marble groups, representing Agriculture, Manufacture, Commerce, and Engineering. In the centre of the basement sits the colossal bronze-gilt figure of Prince Albert, wearing the robes of the Garter, 15 ft. high, by *Foley*, under a Gothic canopy, borne by four clustered granite columns. The canopy terminates at the top in a Gothic spire, rising in three stages, and surmounted by a cross. The whole monument, designed by *Sir G. G. Scott* (d. 1878), is 175 ft. in height, and is gorgeously embellished with a profusion of bronze and marble statues, gilding, coloured stones, and mosaics. At the corners of the steps leading up to the basement are pedestals bearing allegorical marble figures of the quarters of the globe: Europe by *Macdowell*, Asia by *Foley*, Africa by *Theed*, America by *Bell*. The canopy bears, in blue mosaic letters on a gold ground, the inscription: 'Queen Victoria and Her People to the memory of Albert, Prince Consort, as a tribute of their gratitude for a life devoted to the public good.'

On the opposite side of Kensington Gore stands the ***Royal Albert Hall of Arts and Sciences** (Pl. R, 9), a vast amphitheatre in the Italian Renaissance style, destined for concerts, scientific and art assemblies, and other similar uses. The building, which was constructed in 1867-71 from designs by *Fowke* and *Scott*, is oval in form (measuring 270 ft. by 240 ft., and 810 ft. in circumference), and can accommodate 8000 people comfortably. The cost of its erection amounted to 200,000*l.*, of which 100,000*l.* was contributed by the public, 50,000*l.* came from the Exhibition of 1851, and about 40,000*l.* was defrayed by the sale of the boxes. The exterior is tastefully ornamented in coloured brick and terracotta. The terracotta frieze, which runs round the whole building above the gallery, was executed by *Minton & Co.*, and depicts the different nations of the globe. The *Arena* is 100 ft. long by 70 broad, and has space for 1000 persons. The *Amphitheatre*, which adjoins it, contains 10 rows of seats, and holds 1360 persons. Above it are three rows of boxes, those in the lowest row being constructed for 8 persons each, those in the centre or 'grand tier' for 10, and those in the upper tier for 5 persons. Still higher is the *Balcony* with 8 rows of seats (1800 persons), and lastly, above the balcony, is the *Picture Gallery*, adorned with seagliola columns, containing accommodation for an audience of 2000, and affording a good survey of the interior. It communicates by a number of doors with the *Outer Gallery*, which encircles the whole of the Hall, and commands a fine view of the Albert Memorial. The ascent to the gallery is facilitated by two 'lifts', one on each side of the building. The *Organ*, built by Willis, is one of the largest in the world; it has nearly 9000 pipes, and its bellows are worked by two steam engines. (The organ is occasionally played about 4 p.m., when notice is given in the daily papers; small fee.)

Below the dome is suspended a huge *velarium* of calico ($\frac{3}{4}$ ton in weight) for lessening the reverberation and moderating the light.

The Albert Hall stands nearly on the former site of *Gore House*, which has given its name to Kensington Gore (p. 321). Although less famous than *Holland House*, it possessed fully as much political and social influence at the beginning of this century. It was long the residence of William Wilberforce, around whom gathered the leaders of the anti-slavery and other philanthropic enterprises. It was afterwards the abode of the celebrated Lady Blessington, who held in it a kind of literary court, which was attended by the most eminent men of letters, art, and science in England. Louis Napoleon, Brougham, Lyndhurst, Thackeray, Dickens, Moore, Landor, Rogers, Campbell, Bulwer, Landseer, Benjamin Disraeli, and Count D'Orsay were among her frequent visitors (see 'The Most Gorgeous Lady Blessington', by J. Fitzgerald Mollay). During the exhibition of 1851 *Gore House* was used as a restaurant, where M. Soyer displayed his culinary skill; and it was soon afterwards purchased with its grounds by the Commissioners of the Exhibition, for 60,000*l*.

On the S. side of the Albert Hall, in Prince Consort Road, is the *Royal College of Music*, incorporated by royal charter in 1883 for the advancement of the science and art of music in the British Empire. The present building was opened in May, 1894, by the Prince of Wales, the president of the institution. Dr. Hubert Parry is the director of the college, which provides a thorough musical education in the style of the Continental Conservatoires. Upwards of fifty scholarships and exhibitions are open to the competition of students. The teaching staff consists of 11 professors and 30 teachers; and in the first year of its existence the college was attended by 150 pupils, including several from the Colonies and the United States. The entrance-hall contains statues of the Prince and Princess of Wales and a bust of Mr. Samson Fox, to whose munificence the building is due. These are all by the late Prince Victor of Hohenlohe. In the Council Room is a bust of the Duke of Clarence (d. 1892), by Weber. Another room contains the Donaldson Collection of Historical Musical Instruments. — On the W. side of the Albert Hall is the *Alexandra House*, a home for female students, projected by the Princess of Wales and erected in 1886 at the cost of Sir Francis Cook. A little to the E. of the Albert Hall is *Lowther Lodge*, a very satisfactory example of Norman Shaw's modern antique style.

Immediately to the S. of the Albert Hall, in South Kensington, lay the Gardens of the *Royal Horticultural Society*, which was founded in 1804 for the promotion of scientific gardening. The gardens were, however, chosen as the site of the Imperial Institute (see below) and the Royal College of Music (see above), and the Imperial Institute Road has been constructed through them from Prince's Gate (Exhibition Road) to Queen's Gate. The flower-shows, formerly held here, are now held in the Drill Hall of the London Scottish Rifle Volunteers, James Street, Victoria, or at the Society's Experimental Gardens at Chiswick (p. 384). The latter are open on week-days from 9 to sunset, and in summer on Sunday also from 1 to sunset.

The **Imperial Institute of the United Kingdom, the Colonies, and India*, the foundation-stone of which was laid by Queen Victoria in 1887, as the national memorial of Her Majesty's Jubilee,

is a huge Renaissance edifice by *Mr. T. E. Colcutt*, with a frontage 600 ft. in length, surmounted by a large central tower (280 ft. high), with smaller towers at the corners. In addition to the main building there are a Conference Hall, to the N., 100 ft. long and 60 ft. wide, a smaller hall to the E., and Exhibition Galleries covering two acres of ground. The building was opened in 1893 (adm., see p. 104).

The main objects of the Institute, which was established by funds subscribed by the people of the British Empire and is supported by the annual payments of the 'Fellows', entrance fees, etc., are: — 1. The formation and exhibition of collections representing the important raw materials and manufactured products of the Empire and of other countries, so maintained as to illustrate the development of agricultural, commercial, and industrial progress in the Empire, and the comparative advances made in other countries. — 2. The establishment or promotion of commercial museums, sample-rooms, and intelligence offices in London and other parts of the Empire. — 3. The collection and dissemination of information relating to trades and industries and to emigration. — 4. Exhibitions of special branches of industry and commerce, and of the work of artisans and of apprentices. — 5. The promotion of technical and commercial education, and of the industrial arts and sciences. — 6. The furtherance of systematic colonization. — 7. The promotion of conferences and lectures in connection with the general work of the Institute, and the facilitating of commercial and friendly intercourse among the inhabitants of the different parts of the British Empire.

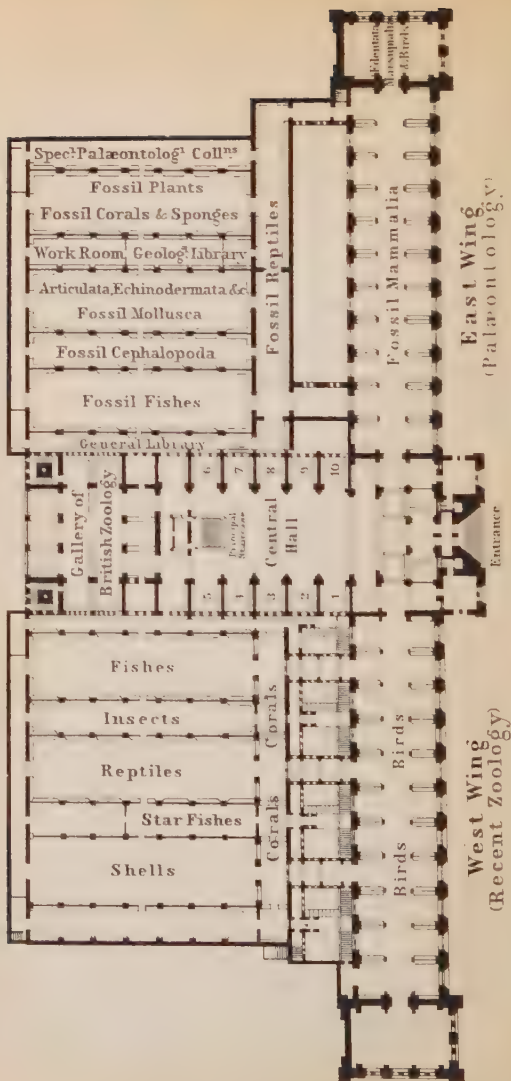
Visitors enter by the side-entrances, on the E. and W. of the façade, the main entrance being strangely reserved for 'fellows' of the Institute. Besides permanent collections, which are gradually being formed, there are loan-exhibitions from time to time, announced in the newspapers. Special portions of the building and special privileges are reserved for fellows and their friends; but there are a music-garden with verandas, a restaurant, tea-room, etc., open to visitors.

A subway, lined with white glazed tiles, runs under the Exhibition Road between the Imperial Institute and the South Kensington railway-station.

The buildings which enclose the (former) Horticultural Society's Gardens on three sides were used, from 1871 to 1874, for the *International Exhibition*, which took place annually from April to September, and consisted of specimens of the art and industry of different nations. The exhibition buildings, consisting of two-storied galleries running along the W. and E. sides of the Horticultural Gardens, are tastefully built of red brick in the Italian Renaissance style, and adorned with an elegant balustrade and other terracotta decorations. The gallery on the S. side is older. There are entrances in *Prince's Gate* (*Exhibition Road*; see below) and the *Imperial Institute Road* (comp. p. 343). The S. and W. Galleries now contain collections connected with S. Kensington Museum (see p. 342), while the E. Gallery is devoted to the *India Museum* (Pl. R, 9; see p. 343). In Exhibition Road, adjoining the India Museum, is the *Guilds Central Technical College*, belonging to the *City and Guilds of London Institute* (pp. 99, 132). Adjacent is the *Royal School of Art Needlework*, open to visitors from 10 to 5 or 6 (Sat. 10-2).

NATURAL HISTORY MUSEUM

Ground Floor



2 20 40 60 80 Feet

0 5 10 20 Metres

In Buckingham Palace Road, opposite Victoria Station, is the *National School of Cookery* (on view 2-4), an institution for teaching the economical preparation of articles of food suitable to smaller households, and for training teachers for branch cookery schools, of which there are now several in London and other towns.

On the opposite side of Exhibition Road, at the corner of Cromwell Road, is the *South Kensington Museum* (p. 328).

The large and handsome building to the S. of the International Exhibition Galleries, occupying a great part of the site of the Exhibition of 1862, is the ***Natural History Museum**, containing the natural history collections of the British Museum. It was built in the Romanesque style in 1873-80, from a design by Mr. Waterhouse, and consists of a central structure, with wings flanked by towers 192 ft. high. The extreme length of the front is 675 ft. The whole of the external façades and the interior wall-surfaces is covered with terracotta bands and dressings, producing a very pleasing effect. Admission, see p. 104; the Museum is closed on Good Friday and Christmas Day. Really interested visitors should buy the excellent general guide (3d.), while there are also illustrated guides (4d.-6d.) for the different sections. In 1895 the Natural History Collections were visited by 446,737 persons.

We first enter the GREAT HALL, 170 ft. wide and 72 ft. high, with glass-cases containing groups illustrating albinism, melanism, the variation of species under the influence of domestication (pigeons, canaries, Japanese cock with tail-feathers 9 ft. long, etc.), the variation of sex and season, the adaptation of colouring to surrounding conditions, protective resemblances and mimicry, and the crossing of what outwardly appear to be quite distinct species. The alcoves round the hall are devoted to the Introductory or Elementary Morphological Collection (still incomplete), 'designed to teach the most important points in the structure of the principal types of animal and plant life, and the terms used in describing them'. The bays to the left (W.) are devoted to the vertebrate animals, including man, while those to the right (E.) illustrate the insects, mollusks, and plants. In the middle of Bay VIII (r.) is a section of the *Sequoia gigantea*, or 'Big Tree' of California, measuring about 16 ft. in diameter and showing 1335 rings of annual growth. The W. side of the gallery round the hall contains part of the collection of stuffed animals (see next page); while in the E. gallery is the **Gould Collection of Humming Birds*.

On the groundfloor, behind the great staircase, is the **Gallery of British Zoology*, containing a highly interesting collection of animals of all kinds, which are, or recently have been, found in the British Isles. Two cabinets on the N. side of this room contain Butterflies and Moths (*Lepidoptera*), while the corresponding cases to the S. harbour an almost complete series of the eggs of British Birds.

The ***Geological and Palæontological Collection** occupies the basement of the E. wing (to the right). The S.E. GALLERY, 280 ft. long and 50 ft. wide, contains fossil remains of animals of the class Mammalia. In the first *Pier Case* to the right are placed human and animal remains, with implements of flint and bone, chiefly from the caves of France; among them is the skull of the great sabre-toothed tiger. *Table Case 1* also contains skulls and other remains of the prehistoric cave-dwellers, as well as bone-needles, harpoons of reindeer-antler, carved bones, etc. In the *Pier Case* between the first two windows is a fossilised human skeleton, found in the limestone rock on the coast of Guadeloupe, West Indies. *Table Cases 2 and 3* contain the remains of extinct carnivorous animals, including a fine col-

lection of bones of the great cave-bears. The following cases on this side are devoted to the Ungulata or hoofed animals, such as the rhinoceros, hippopotamus, palæotherium, horse, pig, and the great family of ruminants. Among the most prominent objects are the skull and lower jaw of the Rhinoceros leptorhinus from the Thames Valley, the sivatherium, a gigantic Indian antelope, and the heads and horns of the extinct wild ox of Great Britain. To this class belong the skeletons of the gigantic Irish elk (*Cervus* or *Megaceros hibernicus*) in the central passage.

Most of the cases on the left side of the gallery are occupied by the very complete collection of the molar teeth and other remains of the Proboscidea, or elephants, including the mastodon, mammoth, and twelve other species. In one case is a fragment of the woolly skin of the Siberian mammoth. Closely allied to this species was the Ilford mammoth, found in the valley of the Thames, the skull and tusks of which are exhibited in the middle of the gallery. On a stand close by is the skeleton of Steller's sea cow (*Rhytina*), an extinct species, found in the peat deposits of Behring's Island, Kamtschatka. On a separate stand near the beginning of the gallery is a perfect skeleton of the mastodon, found in Missouri, to one side of which are the skulls of a dinotherium (lower jaw a plaster reproduction), from Epflesheim in Hesse Darmstadt, and of a mastodon from Buenos Ayres. — At the end of the gallery we enter the *Pavilion*, which contains the fossil Birds, Marsupialia, and Edentata. Among the first are remains of the dinornis, or moa, an extinct wingless bird of New Zealand. *Table Case 13* contains specimens of the oldest fossil birds as yet discovered, in which the tail is an elongation of the back-bone. Other cases contain remains of the gigantic extinct kangaroo of Australia (six times larger than its living representative), and of some of the diminutive mammals of the earliest geological period. In the centre is the plaster skeleton of a megatherium from Buenos Ayres, a huge extinct animal, the bony frame-work of which is almost identical with that of the existing sloth. Its colossal strength is indicated by the form of its bones, with their surfaces rounded for the attachment of powerful muscles and tendons. Adjacent is a cast of a gigantic extinct armadillo (*Glyptodon clampus*) from Buenos Ayres, beside which the skeleton of a living species is placed for comparison. The huge eggs of the *Epyornis* of Madagascar should be noticed (case in S.E. corner of room).

In the corridor leading to the N. from the E. end of the gallery is placed a plaster cast of a plesiosaurus. The passage leads to —

GALLERY D, which is devoted to the fossil Reptiles. In *Wall Case 1* and *Table Cases 1 & 2* are remains of the Pterodactyles or flying lizards. To the left (S.) is a large collection of Ichthyosauria, or fish like reptiles, while the cases to the right contain remains of the Dinosauria, the largest of all land-animals. In the middle of the room are a reproduction of a gigantic Iguanodon (Belgium) and the interesting skeleton of a *Liasaurus* from South Africa (W. end of the gallery).

The various galleries extending to the N. of the reptile gallery, each about 110 ft. long, contain the fossil Fishes and Invertebrate Animals.

The connecting corridor at the W. end of the gallery contains the *Chelonia*, including a cast of a huge Indian tortoise.

We now return to the entrance-hall and enter the S.W. GALLERY, to the left, which contains the *Ornithological Collection*. The mounting of the specimens in the glass-cases in the middle of the floor is extremely skillful. The *Pavilion* at the end of the gallery contains the ostriches, emus, and cassowaries. Here, too, is a clever reproduction of a cliff at the Bass Rock, with gannets (*Solan geese*), guillemots, and kittiwakes.

The parallel gallery to the N. contains the *Collection of Corals*, while the galleries at right angles to this are devoted to the *Fishes*, *Insects*, *Reptiles*, and *Shells*. In the *Insect Gallery* is a series of models illustrating the life-histories of insects injurious to agriculture. A staircase, descending from the westernmost of the passages connecting the Bird and Coral Galleries, leads to the (temporary) quarters of the *Cetacean Col-*

lection, which includes the skeleton of a common porpoise or fin-whale (*Balaenoptera musculus*), 68 ft. long, and that of a sperm-whale (*Physeter macrocephalus*), 50 ft. long.

We now again return to the Great Hall and ascend the large flight of steps at the end of it to the first floor. On the first landing-place is a statue of *Charles Darwin* (d. 1882), by *Boehm*. On the first floor, above the British Zoological Collection, is the *Refreshment Room* (entr. to right and left at the head of the staircase). To the right, above the geological department, is the *Mineralogical Collection*, which contains a most extensive array of minerals, meteorites, etc. A notice at the door gives instruction as to the best order in which to study the specimens here. To the right of the entrance is a case containing different varieties of marble and granite; the contents of the cases to the left illustrate the characters of minerals and rocks. In Case 1g is the 'Colenso Diamond' (130 carats), presented by Mr. Ruskin. Among the most remarkable objects in the other cases are a unique crystalline mass of Rubellite from Ava (Case 33), a magnificent crystal of light red silver ore from Chili (Case 8), and the unrivalled groups of topazes and agates (Cases 25 & 14). In Case 13 is a piece of jasper, the veining in which bears a singular resemblance to a well-known portrait of Geoffrey Chaucer. Case 42 illustrates enclosures in crystals. Among the larger objects in the room at the E. end of the gallery is the Melbourne meteorolite, the heaviest known (3½ tons).

The gallery in the W. wing of the first floor, above the Bird Gallery, contains the *Mammalian Collection*. The most interesting section is that devoted to the various species of monkeys; close to the entrance are the anthropoid apes. In the middle of the gallery are the seals and walruses; farther on, the giraffes, elephants, and hippopotami.

The *Botanical Collection* is exhibited on the second floor of the E. wing. The part of this collection shown to the public is arranged so as to illustrate the various groups of the vegetable kingdom and the natural system of the classification of plants. The different orders are represented by dried specimens of the plants themselves, coloured drawings, fruits, and prepared sections of wood. The dicotyledonous plants are shown in the cases on the N. (left) side of the gallery, while in returning along the S. side we pass in turn the monocotyledonous plants, the gymnosperms, and the cryptogams. The series ends with Sowerby's models of the larger British fungi. Near the door is a chalk-like mass of earth containing twelve billion diatoms. Larger specimens are placed in the cases in the centre of the gallery, above which hangs a bamboo from Burma, 81 ft. long. At the E. end of the gallery are a palm from Brazil with a swollen stem (*Acrocomia sclerocarpa*) and a grass-tree from Australia (*Kingia australis*). A series of glazed frames contains a collection of British plants. — Among the most interesting herbaria in the students' department are those of Sir Hans Sloane, founder of the British Museum (see p. 22; about 1750), John Ray, Sowerby (English plants), and Sir Joseph Banks (1820), the last including the collection of Ceylon plants made by Hermann and described by Linneus. The botanical drawings by *Francis* and *Ferdinand Bauer* form the finest collection of the kind in the world, remarkable both for scientific accuracy and artistic beauty.

The second floor of the W. wing is devoted to the *Osteological Collection*, with a very extensive collection of skulls. At the top of the staircase (second floor) is a sitting figure of *Sir Joseph Banks* (d. 1820), the botanist, by Chantrey, brought from the British Museum in 1886.

The Natural History Museum faces *Cromwell Road*, a street of palatial residences, about 1 M. in length, and so called because Henry, son of the Protector, resided in a house which once stood here.

28. South Kensington Museum. India Museum.

The ****South Kensington Museum** (Pl. R, 9), in Brompton, to the S. of Hyde Park, at the corner of Exhibition Road and Cromwell Road, 1 M. to the W. of Hyde Park Corner, is most easily reached by the Metropolitan Railway. The station (p. 59) is only a few hundred yards to the S.W. either of the principal entrance in Cromwell Road, or of the N.W. entrance in Exhibition Road. The Museum is open gratis on Mondays, Tuesdays, and Saturdays from 10 a.m. to 10 p.m.; on Wednesdays, Thursdays, and Fridays, 10 a.m. to 4, 5, or 6 p.m. according to the season, charge 6d. Of late it has also been open free on Sunday, from 2 p.m. till dusk. Tickets, including admission to the libraries, etc., 6d. per week, 1s. 6d. per month, 3s. per quarter, 10s. per year. In the middle of the building are *Refreshment Rooms (p. 335), to the right and left of which are lavatories for ladies and gentlemen.

The Museum, which was opened in 1857, is one of the subdivisions of the Department of Science and Art of the Committee of Council on Education, which is under the control of the Lord President of the Council for the time being, assisted by a Vice President. The object of the Department is the promotion of science and art by means of the systematic training of competent teachers, the foundation of schools of science and art, public examinations and distribution of prizes, the purchase and exhibition of objects of science and art, and the establishment of science and art libraries. It is carried on at an annual expense of about 600,000*l.*, defrayed by the national exchequer. Several other institutions in England, Scotland, and Ireland are administered by the Department. Among its professors, directors, and examiners are numbered many of the chief English *savants*; and the tangible results of its teaching and influence are seen in the progress of taste and knowledge in the fine arts and natural science throughout the kingdom. The Science Division of the Museum is for the present shown in various buildings to the W. of Exhibition Road (comp. p. 300). The Museum was visited in 1895 by 1,040,628 persons, and the total number of visitors since its opening in 1857 has been 33,903,549. The director of the Science Museum is *Major-General E. R. Festing*; the post of director of the Art Museum is temporarily vacant. — Bethnal Green Museum (p. 163) is a branch of the South Kensington Museum, established for the benefit of the great industrial population of the E. End, and maintained at an annual cost of 8000*l.*

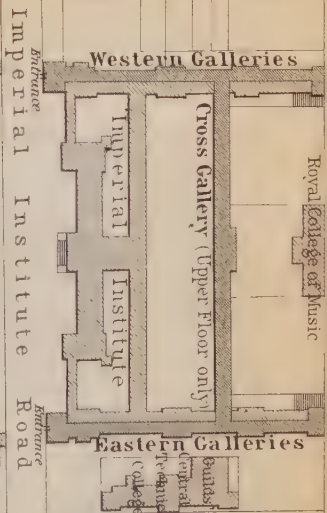
The present buildings of South Kensington Museum contain —

1. The MUSEUM OF ORNAMENTAL OR APPLIED ART, a collection of modern and mediæval works of art (about 50,000 in number) and plaster casts or electrotype reproductions of celebrated ancient and

Q u e e n ' s

G a t e

C r o m w e l l R o a d



Imperial Institute

Western Galleries

Royal College of Music

Cross Gallery (Upper Floor only)

Imperial Institute

Eastern Galleries

Central Building
College

Southern Galleries

Machinery Works in Motion

Natural History Museum

Imperial Institute
College

E x h i b i t i o n R o a d

Prince's gardens

SOUTH KENSINGTON
MUSEUM

Scale: 0 to 400 Feet

Prince's gardens

Prince's Meadows

Burial Ground

Oratory

Main Building

Entrance

Main Entrance

to S Kensington Railway Sta.

modern works, partly belonging to the Museum and partly on loan.

2. The NATIONAL GALLERY OF BRITISH ART, or Picture Gallery, on the upper floor.

3. The NATIONAL ART LIBRARY (keeper, *Mr. W. H. James Weale*), consisting of upwards of 80,000 vols. and a collection of 240,000 drawings, engravings, and photographs.

4. The SCIENCE AND EDUCATION LIBRARY, containing upwards of 66,000 volumes.

5. The NATIONAL ART TRAINING SCHOOLS, in which drawing, painting, and modelling are taught.

6. The ROYAL COLLEGE OF SCIENCE, for the training of teachers and others.

The Art Collection, which both in value and extent is one of the finest in the world, is at present exhibited in three large courts roofed with glass, and in the galleries surrounding and diverging from them, including a new wing opened in 1884. The collections in the Exhibition Galleries (see pp. 342, 343) also belong to the South Kensington Museum. A building in Exhibition Road for the Science Schools, chiefly of terracotta, with fine sgraffito decorations, was completed in 1872-3. The Museum is largely indebted for its rapid progress to the generosity of private individuals in lending the most costly treasures of art for public exhibition (*Loan Collection*); but Government has also liberally expended considerable sums in the acquisition of valuable objects of art. All the articles in the museum are provided with a notice of their origin, the names of the artist and (if on loan) owner, and (when acquired by purchase) a statement of their cost. The following is necessarily but a limited list of the chief objects of interest permanently belonging to the institution; and of the numerous plaster casts only such are mentioned as are not usually met with in other collections. Even a superficial glance at all the different departments of the museum occupies a whole day; but it is far more satisfactory, as well as less fatiguing, to pay repeated visits. Owing partly to the piecemeal way in which the buildings have been erected, partly to their scattered disposition, partly to the fact that many sections of them are not open to the public, and finally to the unmanageable size of the collections, it can hardly be claimed that the arrangements of the South Kensington Museum are specially perspicuous. As, moreover, the show-cases bear no letters or numbers, it is often difficult to indicate with precision the locale of any particular object. It is hoped, however, that the following description, with the aid of the plans, will neutralize this difficulty as far as possible. The arrangement is frequently altered. Guide-books, catalogues, and photographs are sold at stalls close to the entrance of the Architectural Court.

In the grounds at the PRINCIPAL ENTRANCE (temporary) in

Cromwell Road is a sitting statue of Sir Jamsetjee Jeejeebhoy by *Marochetti*.

Inside the building we first find ourselves in the **Architectural Court**. It is divided into two portions by an arcade (17 ft. broad) running down the centre, each half measuring 135 ft. by 60 ft., and is devoted to full-size plaster and other reproductions, chiefly of large architectural works, along with a few original objects. In entering we pass under a fine *Rood Loft, of alabaster and marble, from the Cathedral of Bois-le-Duc, North Brabant (1625). — Immediately in front is a cast of the Monument of Sir Francis Vere in Westminster Abbey (p. 261), behind which is the competition sketch model for the Wellington Monument in St. Paul's, in painted plaster of Paris, by *Alfred Stevens*. Adjacent are original models of various figures and groups forming part of the design. The composition is pleasing, though in a decorative rather than in a monumental style. In the middle of the room is a copy, in two parts, of Trajan's Column, the original of which was erected at Rome in A. D. 114. The reliefs represent Trajan's war with the Dacians, and include 2500 human figures, besides animals, chariots, etc. Between the two parts of this column is a cast of the main W. portal of the Cathedral of St. Sauveur, at Aix in Provence; and close by is the Eagle Slayer, a bronze figure by *John Bell*. — To the left: Copy of the Chapter House Door in Rochester Cathedral (see *Baedeker's Great Britain*). Cast of a portion of Rosslyn Chapel, near Edinburgh, with the column known as the 'Prentice's Pillar' (1446). Cast of the angle of the Cloisters of San Juan de los Reyes at Toledo (15th cent.), an admirable example of Spanish Gothic. Cast of the Tabernacle in the church of St. Leonard at Léau, in Belgium, executed by Cornelis de Vriendt in 1552, and one of the finest works of the Flemish Renaissance. Spanish Altar Painting of the 15th cent., representing the history of St. George. Original Alhacena or cupboard from Toledo (14th cent.). — To the right: Carved oak *Front of Sir Paul Pindar's House, formerly in Bishopsgate Without (1600). Cast of the Schreyer Monument, outside the St. Sebaldus Church at Nuremberg, one of Adam Krafft's masterpieces, executed in 1492 (Deposition, Entombment, Resurrection). Cast of Choir Stalls, in carved oak, from the Cathedral of Ulm, by Jörg Syrlin (about 1468). — By the end-wall: *Cast of the Puerta della Gloria of Santiago de Compostella, Spain, by Maestro Mateo, an imposing work in the Romanesque style (end of the 12th cent.). In the lunette is a colossal figure of Christ. In front is a plaster cast of the Bronze Lion of Brunswick, the original of which is said to have been brought from Constantinople in 1166 by Henry the Lion. — To the left, casts of a portion of the Rood Loft in Limoges Cathedral, erected in 1543, and the lower portion of a carved wooden doorway in Beauvais Cathedral (16th cent.). — This section of the court also contains casts of works by Jean Goujon (1515-72), Jean Cousin, Germain Pilon, etc.

The **CENTRAL PASSAGE** between the two sections of this court contains electrotype reproductions of gold and silver plate from the collections at Windsor and the Tower of London. On one wall is a cast of the celebrated *Pala d'Oro* of Aix-la-Chapelle (10th cent.).

EASTERN SECTION of the Court. On the entrance-wall is the cast of a Chimney-piece from the Palais de Justice at Bruges, by Lancelot Blondeel, a fine specimen of Flemish work of the 16th century. Above is a cast of Thorwaldsen's frieze representing the *Triumphal Entry of Alexander the Great into Babylon*. In front, to the left, is a cast of the choir-screen of the church of St. Michael, Hildesheim, a Romanesque work of the end of the 11th century. — Behind the last, Cast of the shrine of St. Sebaldus, Nuremberg, the masterpiece of Peter Vischer (1519). — To the right are casts of wooden Church Doors from Norway (12-13th cent.), a copy of the Celtic Cross at Gosforth, Cumberland (7th cent.), and several new architectural casts. On the wall are copies of part of the Coloured Terracotta Frieze in the Ceppo Hospital at Pistoja, by Giov. della Robbia. — From the ceiling hangs a reproduction of a Corona, or Chandelier, from the Cathedral of Hildesheim (11th cent.). — In the middle of the room are casts of two celebrated Pulpits in Pisa, by Nicola (1260) and Giovanni Pisano (1302-1311). Near by, metal reproduction of the Shrine of St. Simeon at Zara, in Dalmatia (1380). Farther on, cast of Shrine of St. Peter Martyr in the church of S. Eustorgio at Milan, by Balduccio of Pisa. — To the right, by the wall, cast of the Marsuppini Monument by Desiderio da Settignano in Sta. Croce, Florence (late 15th cent.); farther on, the original Monument of Marquis Malaspina from Verona (1536). — Almost in front of this monument is a cast of the Pulpit by Benedetto da Maiano in Sta. Croce, Florence (15th cent.) — Opposite is a copy of the Font in the Baptistery at Siena. — To the left is a copy of a Seven-branched Candlestick in Milan Cathedral (13th cent.). — On the E. wall, near the N. end of the room, is a reproduction of Donatello's Singing Gallery, formerly in the Duomo of Florence and now in the Museo Nazionale of that city. — At the N. end is a series of casts of the masterpieces of Michael Angelo, including the colossal statue of David, backed by a cast of the great doorway of S. Petronio, Bologna. This section also contains casts of works by Donatello, etc.

The door to the left in the W. section of the Architectural Court leads to the Collection of Tapestry and Textile Fabrics (p. 336).

We now descend the steps at the end of the Central Passage into the —

South Court, which is also divided into an eastern and a western half by an arcade (above it the Prince Consort Gallery, p. 341). — On the upper part of the walls of these two departments, in sunken panels, are portraits (some in mosaic) of the 35 following famous artists (beginning on the left, at the S. angle of the W. section):

1. Leonardo da Vinci, painter (d. 1519); 2. Raphael Sanzio, painter (d. 1520); 3. Torregiano, sculptor (d. 1522); 4. Peter Vischer, artist in

metal (d. 1529); 5. Bernardino Luini, painter (d. 1550); 6. Lancelot Blondeel, Flemish painter, sculptor, and architect (d. 1559); 7. Velazquez de Silva, painter (d. 1660); 8. Maestro Giorgio of Gubbio, potter (d. 1552); 9. Hans Holbein the Younger, painter (d. 1543); 10. Michael Angelo Buonarrotti, painter and sculptor (d. 1564); 11. Titian, painter (d. 1576); 12. Bernard Palissy, potter (d. 1590); 13. Inigo Jones, architect (d. 1652); 14. Grinling Gibbons, carver in wood (d. 1721); 15. Sir Christopher Wren, architect (d. 1723); 16. William Hogarth, painter (d. 1764); 17. Sir Joshua Reynolds, painter (d. 1792); 19. W. Mulready, painter (d. 1863); 19. Jan van Eyck, painter (d. 1440); 20. Phidias, sculptor (d. 432 B.C.); 21. Apelles, painter (d. 332 B.C.); 22. Nicola Pisano, sculptor (d. 1273); 23. Giovanni Cimabue, painter (d. about 1302); 24. William Torel, goldsmith (d. 1300); 25. Jean Goujon, sculptor (d. 1572); 26. William of Wykeham, Bishop of Winchester, architect (d. 1404); 27. Giotto, painter (d. 1337); 28. Lorenzo Ghiberti, sculptor (d. 1455); 29. Fra Giovanni Angelico da Fiesole, painter (d. 1455); 30. Donatello, sculptor (d. 1466); 31. Benozzo Gozzoli, painter (d. 1498); 32. Luca della Robbia, sculptor (d. 1463); 33. A. Mantegna, painter (d. 1506); 34. Giorgione, painter (d. 1511); 35. Fra Beato Giacomo d'Ulma, painter on glass (d. 1517).

In the northern lunette of the E. section of the court is a fine *Fresco by *Sir Frederick Leighton*, representing the 'Arts of War' or the application of human skill to martial purposes (best seen from the gallery upstairs). The corresponding *Fresco in the S. lunette, by the same artist, illustrates the 'Arts of Peace'.

The Court contains an extremely valuable **Collection of small objects of art in metal, ivory, amber, agate, jade, and porcelain, many of which are lent to the Museum by private owners. The W. half of the court is devoted to European objects, while the E. half contains works of art from China and Japan (but comp. p. 333).

The WESTERN SECTION contains Ivory Carvings, Gold and Silver Work, and Loan Collections. At the S. end is a very representative collection of ivory carvings, affording a complete and highly instructive survey of the development of this mediæval art. Among them are some works of world-wide celebrity, such as the leaf of the diptych of a *Bacchante of the 4th cent., probably the finest early ivory carving extant, the leaf of a Byzantine Diptych formerly in the Cathedral of Liège, and the Diptych of R. Gennadius Probus Orestes, Consul of the East, A.D. 530. The *Veroli Casket, of the 11th cent., is in the same case. In other cases are triptychs, figures, etc., of French workmanship of the 14th century. Then, tankards, caskets, combs, etc., of a later date. The best works of other collections are here represented by admirable casts in flint ivory (scientific catalogue by *Westwood*). — Other cases contain a valuable collection of silversmith's work, ecclesiastical vessels, jewellery, personal ornaments, clocks and watches, carvings in amber, engraved crystal, snuff-boxes, bishops' croziers, etc. Among the single objects of greatest importance are the 'Gloucester Candlestick' (early 12th cent.), a *Byzantine crystal ewer of the 9th or 10th cent., a *Cup in repoussé work, attributed to Jamnitzer, but probably by an imitator, an Astronomical Globe made at Augsburg for the Emp. Rudolf II. in 1584, a *Mirror made for the royal family of Savoy, and a table in damascened work (Milan), etc. One case contains a valu-

able collection of granulated jewellery in the Greek and Etruscan fashion, bequeathed to the Museum by Mr. Carlo Giuliano in 1895. To the left, in the arcade, is the inlaid oak panelling of a room from Sizergh Castle, Westmorland (late 16th cent.). At the N. end is a collection of arms and armour, four cases of bronzes and brass repoussé work, and a case of pewter-work, including specimens of François Briot (16th cent.).

The CENTRAL PASSAGE contains an admirable collection of rings, arranged according to countries and destined uses (wedding, mourning, motto, charm, iconographic, etc.); cameos, gems, precious stones; bracelets, earrings, necklaces of various nations; and a collection of military and naval medals and other decorations. In one case is a large and varied collection of precious stones bequeathed by the *Rev. Chauncy Hare Townshend*. This passage also contains collections of gold and silver plate and jewellery lent by *Mr. J. Dunn-Gardner*, and of arms and armour lent by *Mr. D. M. Currie*. In one of these cases are some admirable specimens of English silversmith's work, notably a silver-gilt *Salt Cellar (hall-mark for 1586-7) and a *Cup and Cover (hall-mark for 1611).

The WEST ARCADE of this court contains fans and numerous examples of musical instruments (comp. p. 335).

The EAST SECTION of the South Court is at present mainly occupied by the fine collection of Chinese and Japanese porcelain, majolica, and Damascus, Rhodian, and Persian ware, lent by *Mr. George Salting*. [The Japanese bronzes, etc., formerly exhibited here, have lately been removed to the new Cross Gallery; see p. 345.]

EAST ARCADE. Oriental textile fabrics, armour, weapons, porcelain, enamel, carved work, furniture, etc. — At the S. end is a *Parisian Boudoir of the time of Louis XVI., originally belonging to the Marquise de Serilly, Maid of Honour to Marie Antoinette (bought for 2400*l.*). The paintings are by Lagrenée and Rousseau de la Rotière, the chimney-piece by Clodion, the metal work by Gouthière.

In the SOUTH ARCADE is the Museum Collection of Lace.

From the S.W. corner of this court, we may enter the South Corridor, with the antique casts (see p. 336). The staircase at the E. end of this corridor ascends to the spacious Art Library (p. 329). The staircase walls are hung with pictures, including fine works by *G. F. Watts*, *R. A.*

Leaving the S. Court, we next enter the **North Court**, devoted to Italian art, comprising numerous original sculptures of the Italian Renaissance. — Over the S. doorway is placed a marble *Cantoria or singing gallery from the church of S. Maria Novella at Florence, by *Baccio d'Agnolo* (about 1500).

EAST SECTION. The following are the most noteworthy objects in this part of the court. Statues of *Cupid and Jason, by pupils of *Michael Angelo*. — *Christ in the sepulchre (bought for 1000*l.*), Delivering the Keys to St. Peter, two bas-reliefs by *Donatello*. — Lifesize figure of the Virgin, with worshippers, formerly the tym-

panum of a doorway at S. Maria della Misericordia, Venice, attributed to *Bartolommeo Buon* (15th cent.) — Tabernacle, ascribed to *Desiderio da Settignano*, a pupil of Donatello. — Relief in marble, with portrait of a man, by *Matteo Civitate*. — Altar or shrine of a female saint, from Padua, by a pupil of *Donatello*. — An ancient Roman Column. — *Large Chimney-piece by *Desiderio da Settignano*. — *Fragments from the Tomb of Gaston de Foix, by *Agostino Busti* (dated 1523). — Chimney-piece from the palace of the Rusconi family at Como. — Tabernacle from the church of S. Giacomo at Fiesole, by *Andrea Ferrucci* (c. 1490). — *Bronze busts of Popes Alexander VIII. and Innocent X., attributed to *Bernini*. — In the cases are Italian bronzes of the 14-17th centuries. In the 1st case are the famous *Martelli Bronze, a mirror-cover by *Donatello*, and four beautiful bronze Candlesticks from Florence (late 15th cent.). On a screen is a bronze bas-relief of the Entombment by *Donatello*. — Among the admirable busts of the early Renaissance in this part of the court are: *Giov. di San Miniato, by *Antonio Rossellino*, signed and dated 1456, with strongly marked characteristics; Portrait of a man, a vigorous work of the school of Donatello; *Marble bust of a Roman emperor, crowned with laurel, a masterpiece of the Lombard school, of extraordinarily careful execution. — Against the E. wall is a cast of a Singing Gallery by *Luca della Robbia* (1432-38), originally in the Cathedral of Florence.

The E. ARCADE contains a collection of European tapestry and textile fabrics, including the superb *Sion Cope, from the convent of Sion at Isleworth (p. 382), English embroidery of the 13th century. One large case is occupied by a Venetian bed and furniture of the 18th century.

At the N. end of the court are the tribune and the high-altar of the conventual church of S. Chiara at Florence, the latter by *Leonardo del Tasso* (about 1520). — Near this chapel are models of certain of the best examples of architectural ornament in Italy: portion of the Borgia Apartment in the Vatican; portion of the Villa Madama on Monte Mario, Rome: the great 'bancone' in the Sala del Cambio, Perugia; the Chapel of St. Peter Martyr in S. Eustorgio, Milan; the Chapel of St. Catherine in S. Maurizio, Milan; part of the tribune of the Riccardi Chapel at Florence; and part of a room in the Palazzo Macchiavelli, Florence.

WEST SECTION. Collection of glazed terracotta works, some attributed to *Luca* and *Andrea della Robbia* of Florence (15-16th cent), Those in white or uncoloured enamel are the oldest, while the coloured pieces date from the first decade of the 16th century. Among the most interesting specimens are twelve *Medallions representing the months, ascribed to *Luca della Robbia*; large medallion executed by *Luca della Robbia* for the Loggia de' Pazzi, with the arms of King René of Anjou in the centre; Adoration of the Magi, with a portrait of Perugino (looking over the shoulder of the

king in the green robe and turban); Virgin and Child, by *Andrea della Robbia*. — Collection of Florentine terracotta busts, including one of a *Lady, attributed to *Donatello*. Terracotta group of the Virgin and Child, by *Jacopo della Quercia*. Terracotta statuette of the Virgin, ascribed to *Antonio Rossellino*. There seems to be some doubt whether the bust of Savonarola is a genuine original or an imitation by *Bastianini* (see below). Terracotta bas-reliefs, being studies for three of the reliefs on the pulpit of Benedetto da Maiano at Sta. Croce, Florence (p. 331). — *Sketch in stucco for one of the panels of the singing boys on the singing gallery executed by *Luca della Robbia* for Florence Cathedral (p. 334). — Case containing small models in wax and terracotta by Italian sculptors of the 16th cent., including twelve ascribed to Michael Angelo. — Extensive collection of Italian *Majolica*, one of the most famous pieces being a plateau with a portrait of Pietro Perugino. — This court also contains examples of Italian art in carved furniture, tarsia work, etc. In fact it now represents the Italian section of the Museum.

Part of the WEST ARCADE (see also p. 333) is occupied by a valuable collection of *Musical Instruments*: Harpsichord which belonged to Händel; German finger-organ, said to have once belonged to Martin Luther; Spinet of pear-tree wood, carved and adorned with ebony, ivory, lapis lazuli, and marble, by *Annibale de' Rossi* of Milan (1577); spinet, stated to have been the property of Elizabeth of Bohemia; Harpsichord inscribed 'Hieronymus Bononiensis faciebat, Romæ MDXXI'.

The NORTH ARCADE contains Italian and other glass vessels, antique pottery, mummy-cases, Spanish woodwork, mural decorations from Puteoli, terracotta figurines from Tanagra, etc.

The **Fernery**, which forms a pleasant object at the windows of this arcade, was fitted up to enable the art-students to draw from plants at all seasons.

To the W. of the North Court are four Rooms, formerly occupied by the Art Library. The first of these contains a collection of Hispano-Moresque ware, including a lusted *Vase from Malaga (ca. 1500) and other specimens of great beauty and rarity. The next two rooms are mainly devoted to *Italian Woodwork and Furniture*, including several fine marriage coffers ('cassoni') and gilt mirror-frames (16th cent.). The fourth room contains a ceiling painted in tempera from a house at Cremona (15th cent.), a virginal that belonged to Queen Elizabeth, and other musical instruments.

From the last-mentioned room a CORRIDOR leads to the **Refreshment Rooms* (p. 328). This passage contains a number of modern marble statues and original models. Among these may be mentioned the Cupid and Pan of *Holme Cardwell*, and the busts by *Bastianini*, celebrated for his admirable imitations of the style of the 15th century. The windows contain interesting specimens of stained glass, partly from German churches. At the end of the corridor is a highly

decorated staircase leading to the Ceramic Gallery (p. 341). On this staircase is a memorial tablet with portrait of *Sir Henry Cole*, K.C.B. (d. 1882), the first Director of the Museum. We turn to the left into the —

West Corridor, which contains part of the *Museum Collection of Furniture*, including specimens of French, Spanish, Flemish, German, English, and Dutch workmanship. The walls are covered with wood-carvings, tapestries, and paintings.

The **North-West Corridor**, to the N. of the W. Corridor, contains another part of the collection of furniture and also some old state-carriages and sedan chairs. At its N.W. corner is a door opening on Exhibition Road, on the opposite side of which are the Exhibition Galleries (p. 342) and the India Museum (p. 343).

From the S. end of the W. Corridor we enter the **South Corridor**, containing the admirable **Collection of Casts from the Antique*, which are displayed to great advantage (special catalogue 6d.). They include reproductions of several works of interest rarely met with in collections of this kind. — At the E. end of this corridor is the staircase to the Art Library (see p. 329).

From the S.E. corner of the S. Corridor we enter the hall devoted to **Tapestry and Textile Fabrics* (also accessible from the Architectural Court, see p. 331). This hall is divided into three sections. Among its finest contents are three pieces of Flemish tapestry, dating from 1507, with scenes from the Visions of Petrarch's 'Trionfi' (on the W. wall); one of a set of hangings representing the Virtues and Vices, remarkable for the preservation of the colouring; an exquisite example of Flemish tapestry in silk and gold and silver thread, representing the Adoration of the Infant Saviour. This room also contains some Italian cassoni (p. 335) and other furniture.

A new room, still (June, 1896) in process of arrangement, has been erected in the open court between the Refreshment or Sculpture Corridor (p. 335) and the South Corridor. It is to be devoted to the collection of **Medieval French Works in Wood and Iron**.

At the N. end of the N.W. corridor is a broad flight of steps leading to the upper floor, which contains the —

***National Gallery of British Art**, a valuable and representative collection of English paintings. It includes the collections given or bequeathed by *Messrs. Sheepshanks, Parsons, Forster, W. Smith*, and others, and the pictures lent by the *Royal Academy*. It also contains the famous *Cartoons of Raphael*, formerly in Hampton Court. Before entering any of the rooms, we notice, at the top of the stairs by which we have just ascended, some original cartoons of the frescoes in the Houses of Parliament, and an original model of a group of the Graces, by *Baily*.

Rooms I and II contain a collection of paintings and sculpture, lent by the Royal Academy and purchased under the terms of the *Chantry Bequest*.

Room I. To the left: *J. M. Struwick*. A Golden Thread; *J.^{ts} S. Sargent*, Carnation, Lily, Rose; *W. Q. Orchardson*, Napoleon on board the

Bellerophon; *Vicat Cole*, The Pool of London; *J. Brett*, Britannia's realm; *E. Parton*, Waning of the year; *A. G. Gow*, Cromwell at Dunbar; *J. W. Waterhouse*, The magic circle; *W. Hilton*, Christ crowned with thorns; *F. Bramley*, Hopeless Dawn; *Alfred Parsons*, Landscape (on a screen); *Flaxman*, Design for relief of Orestes and the Furies (on a screen). In the centre of the room: "Athlete struggling with a python, in bronze, by *Sir Fred. Leighton*; Teucer, by *Hamo Thornycroft*. — We now turn to the left into —

Room II. *W. F. Yeames*, Amy Robsart; *J. Collier*, Last voyage of Henry Hudson; *H. Herkomer*, Found; **E. J. Poynter*, Visit to Æsculapius; **H. Herkomer*, Charterhouse Chapel; *J. Seymour Lucas*, After Culloden; *Colin Hunter*, Their only harvest; *W. Hunt*, Dog in the manger; *F. Dicksee*, Harmony; *W. L. Wyllie*, Toil, glitter, grime, and wealth on a flowing tide; *J. Pettie*, The vigil; *M. Stone*, 'Il y en a toujours un autre'; *Val. Prinsep*, Ayesha. In the centre: Folly, by *E. Onslow Ford*; The Prodigal Son, in marble, by *W. Calder Marshall*; Pandora, in marble, by *H. Bates*.

Room III. Collection of "Water-colour Drawings bequeathed by Sir Prescott Gardiner Hewett (on screens). On the walls are water-colours by De Wint, Cattermole, etc., lent by the National Gallery.

Rooms IV, V, & VI contain the "Historical Collection of British Water-colour Drawings, of great interest to the student and lover of art.

Room IV contains specimens of the works of *P. Sandby*, *T. Gainsborough*, *G. Barret*, *N. Pocock*, *M. A. Rooker*, *T. Hearne*, *T. Girtin*, *J. R. Cozens*, *F. Wheatley*, *T. Rowlandson*, *W. Payne*, *T. Malton*, *A. Pugin*, *H. Edridge*, *J. M. W. Turner*, *J. Cristall*, *Sir A. W. Callcott*, *J. Varley*, *G. F. Robson*, *J. S. Cotman*, *G. Barret jun.*, and others.

Room V includes specimens of *D. Cox*, *Copley Fielding*, *F. Mackenzie*, *S. Prout*, *P. de Wint*, *J. Crome*, *J. Linnell*, *R. R. Reinagle*, *F. L. T. Francia*, *J. Glover*, *W. Havell*.

Room VI is hung with works by *R. Caldecott*, *R. Doyle*, *W. H. Hunt*, *D. Roberts*, *W. C. Stanfield*, *G. Cattermole*, *J. Holland*, *J. Nash*, *F. W. Topham*, *E. Duncan*, *J. F. Lewis*, *W. L. Leitch*, *F. Tayler*, *L. Haghe*, *T. M. Richardson*, *S. Cooper*, *F. Walker*, *Rossetti*, etc. In the middle of the room is a Mounted Indian, attacked by a serpent, a bronze group by *Thos. Brock*.

— We now return to complete our inspection of —

Room V. FORSTER COLLECTION. On the walls: Illustrations of Douglas Jerrold's 'Men of Character', by *W. M. Thackeray*; paintings and drawings by *Stanfield*, *Turner*, *Cattermole*, *Stothard*, and *Cipriani*. "Frans Hals, Man with a jug; "Gainsborough, His daughters; *Reynolds*, Portrait; *Perugini*, John Forster (donor of the collection); *Boxall*, Walter Savage Landor; *Frith*, Charles Dickens; "MacIise, Macready as 'Werner'; *MacIise*, Scene from Jonson's 'Every Man in his Humour', with portrait of Forster; *Watts*, Thomas Carlyle; *Wynfield*, Death of Cromwell. On the screen: Drawings by *MacIise*, *Leech*, *Thackeray*, *Landseer*, and *Count d'Orsay*. The glass cases in the middle of the room contain autographs of Queen Elizabeth, Charles I., Cromwell, Addison, Pope, Johnson, Byron, Keats, etc.; the MSS. of several of Dickens's novels, including the unfinished 'Edwin Drood', with the last words he wrote; Dickens's desk; three sketch-books of Da Vinci, which the master used to carry at his belt; chair, desk, and Malacca cane of Oliver Goldsmith. Small model of a curious Chinese Temple, with a grotto. — The door to the right leads to the *Keramic Gallery* (p. 341). We pass to the left, through Room IV, into —

Room VII. DYCE COLLECTION. Pictures. To the left: *West*, Saul and the Witch of Endor; Ascribed to *Janssens*, Dr. Donne; "Halls, Edmund Kean as Richard III.; *Wortledge*, Garrick as Tancred; *Unknown Artist*, Kemble as Coriolanus; *Louthembourg*, Garrick as Don John; *Richardson the Elder*, Portrait of Pope; *Unknown Artist*, Mrs. Siddons. To the right: *G. Romney*, Serena; *Unknown Painter*, John Milton; *Reynolds*, Portrait. The room also contains books (fine editions of the classics), drawings, and miniatures. — The books, MSS., and drawings of the *Dyce and Forster Bequests* may be consulted in the reading-room of the Art Library, where catalogues are provided.

Room VIII. DYCE COLLECTION. Books, Engravings, and Drawings.

We now return through Rooms VII, IV, III, II to the NORTH GALLERY, or —

****Raphael Room**, containing the marvellous cartoons executed by the great painter for Pope Leo X. in 1515 and 1516, as copies for tapestry to be executed at Arras in Flanders. Two sets of tapestry were made from the drawings, one of which, in a very dilapidated condition, is preserved in the Vatican; the other, after passing through the hands of many royal and private personages, is now in the Old Museum at Berlin. The cartoons were originally ten in number, but three, representing the Stoning of St. Stephen, the Conversion of St. Paul, and St. Paul in prison at Philippi, have been lost (represented here by copies). The cartoons rank among Raphael's very finest works, particularly in point of conception and design. The cartoons here are as follows, beginning to the right on entering: —

*Christ's Charge to Peter.

Death of Ananias.

Peter and John healing the Lame Man.

Paul and Barnabas at Lystra.

Then, on the opposite wall: —

*Elymas the Sorcerer struck with blindness.

Paul preaching at Athens.

*The Miraculous Draught of Fishes.

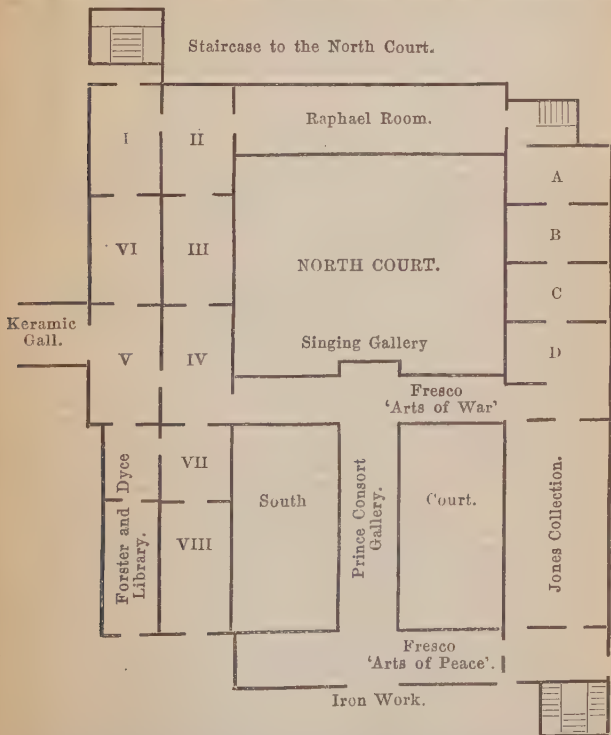
The room also contains copies of the tapestries worked from the three missing cartoons.

At the E. end of the hall we turn to the right, and reach the three rooms occupied by the SHEEPSHANKS COLLECTION.

Room A. To the left: *114. *Leslie*, Florizel and Perdita; *171. *Redgrave*, Ophelia weaving garlands. *Leslie*, *109. Scene from the 'Taming of the Shrew', 115. *Autolyceus*, 116. 'Le Bourgeois Gentilhomme', 111. 'Who can this be?', 127. *Portia*, 117. 'Les Femmes savantes', 122. *Queen Catharine and Patience*, 125. The toilette, 118. 'Le Malade imaginaire', 112. 'Who can this be from?', 128. *Griselda*. — *Virgin and Child*, painted by *Raphael* for the Convent of St. Anthony in Perugia in 1505 (lent by the Duke of Castro; contemporary with the *Ansidei Madonna* in the National Gallery, p. 189). — Farther on: 172. *Redgrave*, Bolton Abbey; 59. *Cope*, Il Penseroso; 132. *Leslie*, Sancho Panza; 166. *Newton*, *Portia and Bassanio*; 210. *Turner*, East Cowes Castle, Isle of Wight; 58. *Cope*, L'Allegro; 11. *Calcott*, Dort (a sunny meadow); 170. *Redgrave*, Throwing off her weeds; 226. *Wilkie*, The refusal ('Duncan Gray'); 213. *Uwins*, Italian mother teaching her child the tarantella; 208. *Turner*, Venice; 74. *Frith*, Honeywood introducing the bailiffs to Miss Richmond as his friends; 212. *Uwins*, Suspicion; 209. *Turner*, St. Michael's Mount, Cornwall; 10. *Calcott*, Slender and Anne Page; 207. *Turner*, Line-fishing off Hastings; 223. *Webster*, Contrary winds; *Collins*, 30. Bayham Abbey, 31. Seaford, Coast of Sussex, 28. Hall Sands, Devonshire; 113. *Leslie*, Uncle Toby and Widow Wadman (comp. p. 210); 211. *Turner*, Vessel in distress off Yarmouth; 501. *Wilson*, Italian river-scene. — The cases in the centre of the room contain a collection of fine enamels and miniatures.

Room B. To the left: 61. *Creswick*, Scene on the Tummel, Perthshire; 237. *Morland*, The reckoning; 895. *Lance*, Fruit; 126. *Wilson*, Coast-scene; *Gainsborough*, 136. Daughters of George III., 91. *Queen Charlotte*; *Linnell*, 1407. Driving cattle, 134. Milking time; 110. *Leslie*, Characters in the 'Merry Wives of Windsor'; *165. *P. Nasmyth*, Sir Philip Sidney's Oak, Penshurst.

Mulready, 162. Portrait of a little girl, 152. Portrait of Mr. Sheepshanks, 141. First love, 143. Open your mouth and shut your eyes!, 147. The sailing-match, 144. Brother and sister, 148. The butt — shooting a cherry, 140. Giving a bite, 139. The fight interrupted, 138. Seven ages of man, 142. Interior with portrait of Mr. Sheepshanks, 145. Choosing the wedding gown. *222. *Webster*, Village choir; *103. *C. Landseer*, Temptation of Andrew Marvell; 232. *Creswick*, The Land's End, Cornwall; 15. *Callcott*, Sunny morning; 197. *Stothard*, Shakspeare's principal characters; 219.



Webster, Sickness and health; 62. *Creswick*, A summer's afternoon; *Hering*, Arona, on Lago Maggiore; 167. *Redgrave*, Cinderella; *Loutherbourg*, Landscape; 233. *Danby*, Mountain-scene in Wales; 225. *Wilkie*, The broken jar; *189. *Stanfield*, Market-boat on the Scheldt; *Webster*, 221. Returning from the fair, 220. Going to the fair; 188. *Stanfield*, Near Cologne. — The frames in the centre contain several hundred drawings and sketches by *Mulready*.

Room C. To the left: Landscapes by *Dawson*, *Loutherbourg*, *Barret* (No. 4), and *Glover* (No. 165); 155. *MacCallum*, Sherwood Forest; *261. *De Wint*, Woody

landscape; 242. *Howard*, Peasants of Subiaco; 1827. *Lee and Cooper*, Wooded Glen; 258. *De Wint*, Cornfield; 249. *Monamy*, Old East India Wharf at London Bridge; 220. *Ward*, Bulls fighting; *190. *Stanfield*, Sands near Boulogne; 236. *Crome*, On the skirts of the forest; *88. *E. Landseer*, The drover's departure, a scene in the Grampians; 176. *Roberts*, Gate at Cairo; 9. *Callcott*, Brisk gale. *E. Landseer*, 92. The 'Two Dogs', 101. Young roe-deer and rough hounds, *93. The old shepherd's chief mourner ('one of the most perfect poems or pictures', says Mr. Ruskin, 'which modern times have seen'), *87. Highland breakfast, 94. A Jack in office, 102. The eagle's nest, 90. A fireside party, 91. 'There's no place like home', 89. The dog and the shadow, 95. Tethered rams, 100. Comical dogs, 99. Suspense. 231. *Chalon*, Hastings — fishing-boats making for shore in a breeze; 164. *Mulready Junior*, Interior; 61. *Crome*, Woody landscape. — The frames contain drawings by *Mulready*. On a stand is a collection of enamels and miniatures.

Room D. This room is devoted chiefly to a collection of paintings and studies by *John Constable, R. A.*, given by Mr. Sheepshanks and Miss Isabel Constable. To the left: 34. Dedham Mill, Essex; *33. Salisbury Cathedral; *35. Hampstead Heath; 1632. Water-mill at Gillingham; 1631. Cottage in the cornfield. To the right: *38. Water-meadows near Salisbury; *37. Boat-building near Flatford Mill; 1630. Near Hampstead Church; *36. Hampstead Heath. On five screens and on the walls are sketches by the same artist. — Between the exits into the next gallery is an oil painting of an old English homestead by *R. Redgrave, R. A.* On one of the screens are sketches by the same artist.

In the adjacent long GALLERIES is the superb **Collection of French marquetry and other furniture, porcelain, miniatures, bronzes, paintings, and sculptures of the 18th cent., bequeathed to the Museum by *Mr. John Jones* (d. 1882), officially valued at 250,000*l.* Special handbook, with numerous illustrations, 1*s.*

The LEFT GALLERY contains furniture, nearly all of the best period of French art in this department. Among the most interesting pieces are an Eseritoire à toilette, in light-coloured wood, which is said to have belonged to Marie Antoinette, and was probably executed by *David Röntgen*; two escrutoires by the same; a writing-table and a small round table with Sèvres plaque, both belonging to Marie Antoinette (the two valued at upwards of 5000*l.*); cabinet of black boule (purchased by Mr. Jones for 3500*l.*); a marquetry cabinet inlaid with Sèvres plaques, etc. In one of the central cases is one of the fifty copies of the Portland Vase (p. 304) made by Wedgwood.

RIGHT GALLERY. Collection of Sèvres, Oriental, Dresden, and Chelsea porcelain. Among these may be mentioned the 'gros bleu' Sèvres vases, the green porphyry vases, the 'Rose du Barry' service, etc. — Collection of jewellery and miniatures, including *Portraits of Louis XIV. by *Petitot*. — The fine collection of snuff-boxes include many with miniatures by *Isabey*, *Petitot*, *Blaremborghe*, and others. — Sculptures, among which are busts of Marie Antoinette and the Princess de Lamballe, in the style of *Houdon*. — At the N. end of this gallery is a magnificent *Armoire, with inlaid work by *André Boule* or *Buhl*, the court cabinet-maker of Louis XIV. — The pictures on the walls include examples of *Gainsborough*, *Landseer*, *Linnell*, *Mulready*, and other English artists. The foreign works

are mostly school-copies, but there is a genuine, signed work by *Crivelli* (Madonna).

The lunettes in the galleries contain decorative paintings to illustrate the different branches of Art Studies. At the S. end of the Gallery is a staircase leading down to the E. section of the S. Court (p. 333).

We now return to Room D., and turn (to the left) into the Gallery which separates the N. from the S. Court, passing Leighton's great fresco described at p. 332. The balcony on our right, from which we look down into the N. court, is the singing gallery, mentioned at p. 333. Opposite it is the ***Prince Consort Gallery**, which contains a rich selection of small mediæval works of art, arranged in glass-cases.

The first case, higher than the others, holds ancient enamelled works, the most important of which are a ***Shrine** in the form of a church with a dome (Rhenish Byzantine of 12th cent., bought for 2142*l.*), a ***Triptych** of champlevé enamel (German, 13th cent.), and an ***Altar-cross** of Rhenish Byzantine work with enamel medallions (12th cent.). The following cases contain examples of ancient and modern enamels, especially some fine *Limoges Enamels* of the 15th, 16th, and 17th centuries. The most valuable objects are the oval ***Portrait** of the Cardinal de Lorraine (bought for 2000*l.*); the large ***Casket**, enamelled on plates of silver, with a band of dancing figures, ascribed to *Jean Limosin* (16th cent.); a gold ***Missal Case**, with translucent enamels, said to have belonged to Queen Henrietta Maria (Italian, ca. 1580); and a small ***Cup** and cover, decorated with translucent enamel, known as 'email de plique à jour'. One case is devoted to English enamels (made at Bilston and Battersea). To the right, at the end of the gallery, are three cases containing specimens of *Bookbinding*.

The W. portion of the Gallery contains a few unimportant oil-paintings.

The Gallery of the *Architectural Court*, reached by a few steps at the S. end of the Prince Consort Gallery, contains the collection of Ornamental Ironwork, of Italian, French, German, and English origin: balconies, window-gratings, lamps, etc. — Five iron screens designed by Jean Tijou, though long attributed to Huntington Shaw of Nottingham, for Hampton Court Palace (about 1693; see p. 379).

The ***Keramic Gallery**, entered from Room V of the picture galleries (p. 337), contains an admirable collection of earthenware, porcelain, and stoneware. We first reach the collection of English pottery of the 17th and 18th cent.; Wedgwood ware; Chelsea, Worcester, and Derby porcelain; enamelled earthenware. The following cases contain the *Collection of English Pottery* given to the Museum by Lady Charlotte Schreiber, including fine examples of most of the older wares. This is succeeded by a collection of German and Flemish stoneware, including several large German stoves. Adjoining are specimens of French earthenware of the 16th cent., including 5 pieces of the famous Henri-Deux ware (in a

small case by itself), said to have been made either at Oiron or St. Porchaire; choice collection of Palissy ware; Sèvres porcelain; Dresden china; Italian porcelain, including 4 pieces of the rare *Florentine porcelain of the 16th cent., probably the earliest porcelain made in Europe; some Hispano-Moresco (Spanish) ware. The windows on the right, in grisaille, designed by W. B. Scott, represent scenes connected with the history of pottery. From the opposite windows a good view is obtained of the new buildings of the Museum.

At the W. end of the Ceramic Gallery is the staircase mentioned at p. 336, leading to the Refreshment Rooms.

Opposite the W. entrance of the Museum, in Exhibition Road, is the entrance to the **Exhibition Galleries** (p. 324), the contents of which practically form the **Modern and Scientific Department** of the South Kensington Museum (adm. free, from 10 to 4, 5, or 6, on Wed., Thurs., and Frid., and till 10 p.m. on Mon., Wed., and Sat.; also on Sun. afternoon).

We first enter the S. GALLERY, in the vestibule of which are models of works by the late *Sir Edgar Boehm*. In the gallery itself we first reach the *Machinery Division*, beginning with *Models of Mining Machinery*. [Some of the machinery is usually shown in motion.] Farther on are *Metallurgical Models*, *Lighting Appliances*, *Textile Models and Machinery* (including a historical collection of sewing and knitting machines, in a wall-case to the left), and *Printing and Writing Machines* (with a hand-press said to have been used by Benjamin Franklin). The wall-case to the left, at the foot of the staircase, contains a historical series of type-writing machines.

The adjacent bay, to the right, contains *Agricultural Models*, with the original Bell Reaping Machine. Farther on, in the wall-cases to the left, are models illustrating the development of the *Electric Telegraph*. Next come *Machine Tools for Metal Working*, *Woodworking Machines*, the original model of *Nasmyth's Steam Hammer*, etc. — The next section contains the collection of *Steam Engines*, arranged as far as possible in historical sequence and showing the most primitive types contrasted with the most recent.

Among the most interesting objects shown here are the following: — Stephenson's first locomotive, the *Rocket*, constructed to compete in the trial of locomotives on the Liverpool and Manchester Railway in 1825, where it gained the prize of 500*l*. — Adjacent, '*Puffing Billy*', the first locomotive engine ever constructed, in use at the Wylam Collieries from 1813 to 1862. — The *Sans Pareil*, by Hawksworth of Darlington, another competitor at the above-mentioned trial. — Cornish Pumping Engine, formerly in operation at Soho near Birmingham, to which James Watt in 1777 applied for the first time his separate condenser and air-pump (patented 1769). — Hislop's Winding and Pumping Engine, patented 1790 and erected for raising coals about 1795. — Watt's first Sun and Planet Engine, erected at Soho in 1788. — The visitor should also notice the admirable models of beam-engines by James Watt, worked by compressed air; a model of an atmospheric engine worked by steam ('showing the state of the development of the steam engine in 1780, in which

form it remained until 1760, when J. Watt commenced his improvements'); and three fine models of modern fire-engines.

Among the most noteworthy objects among the *Marine Machinery* are the *Engine of Bell's 'Comet', the first commercially successful steamship, which plied on the Clyde in 1812, and the model of the engines and paddle-wheels of the 'Great Eastern' (1857).

The next room contains models of the fishing boats of various countries, and beyond this, in the S. part of the W. Gallery, we reach the *Museum of Economic Fish Culture*, where a State Barge, 270 years old, is exhibited. — The W. Gallery is here intersected by the new Imperial Institute Road (p. 324).

The rooms above the galleries just described contain *Modern Furniture, Enamels, Brass Work, Pottery, and Porcelain; Electrotypes Reproductions of Objects of Art; and a fine collection of Ship Models.*

We now cross the Imperial Institute Road in order to reach the N. half of the W. Gallery, containing the *Collections of Scientific Apparatus used in Education and Research*, comprising much that is of great value and interest to students, and the *Mathematical and Mechanical Division*. Here may be seen the standard weights and measures of Great Britain; Babbage's calculating machine; the clock of Glastonbury Abbey, constructed by one of the monks in 1325, and showing the phases of the moon; Dover striking clock of 1348; clock with stone weights, from Aymestrey Church, Herefordshire. — Farther on is the *Geological Division*, including a working model of a geyser.

We then ascend the S. staircase to the *Physical Division*, among the most interesting objects in which are the electrical machines, the apparatus used by Joule in his discovery of the mechanical equivalent of heat, copies of the original air-pump and hemispheres of Otto von Guericke, and the historical series of photographic apparatus. [To the E. or right diverges the Cross Gallery, described at p. 345.] — The Physical Collections are succeeded by the *Biological Division*, including a copy of the first compound microscope (1590), various recording instruments, models illustrating the structures of flowers, models of organs of the human body, and models of invertebrate animals. — Farther on are the *Chemical Division*, the *Metallurgical Division*, and the *Meteorological Division*.

The **India Museum* (Pl. R, 9), in the E. Exhibition Gallery (comp. p. 324), was placed in 1880 under the management of the authorities of South Kensington Museum, who have considerably extended and improved it, so that it now ranks among the most interesting exhibitions in London. The museum is now officially known as the *Indian Section* of South Kensington Museum. It is open free, daily, Sundays excepted, from 10 to 4, 5, or 6 according to the season. The new entrance is in the Imperial Institute Road, to the right (E.) of the Imperial Institute.

The **Entrance Hall** contains original and reproduced examples of Hindoo architecture, including the stone front of a house from Bulandshahr; the façade of a shop in Cawnpore; the large façades of two dwelling houses from Ahmedabad, in teak wood, carved and painted (17th cent.); and various carved windows, doorways, balconies, etc. In the centre of the hall are a brass model of the Palace of the Winds, Jeypore, a wooden model of the Kutb Minar, near Delhi, and a copy of a tomb in Mooltan tile-work.

We next pass the staircase, ascending to the right to the upper floor, and enter the **Lower Gallery**. — **FIRST SECTION**. On the walls, Indian carpets. Plaster casts of architectural details and sculptures. Architectural models. Portions of stone columns from a temple at Ajmir, destroyed in 1200. — **SECOND SECTION**. Cases with figure-models of Indian divinities, handicraftsmen, agriculturalists, etc. On the walls, Persian carpets and cotton carpets from the Deccan. — **THIRD SECTION**. Embroidery, brocades, state carpets, and canopies; peasant dresses from the Punjab, turbans, caftans. — **FOURTH SECTION**. Embroidered shawls from Delhi; garments decorated with beetles' wings; fine muslins from Dacca. On the walls, embroidered coverlets and printed chintzes. — **FIFTH SECTION**. Saddles and trappings. Printed cottons.

We now reach another staircase, at the foot of which are cases with costumes, including a royal dress from Lucknow. On the walls of the staircase are Indian sketches by *George Landseer*. At the head of the staircase we enter the **Upper Gallery**, in which are placed the collections of furniture, carvings, lacquer-work, arms, pottery, jewellery, and bronzes.

FIRST SECTION. The first cases contain Indian works in metal, arranged according to countries. The most interesting are the brass vessels with reliefs from Thibet; the Bidri work from Purneah (in the N.W. Provinces); Objects in dark metal, damascened with silver, from the Deccan; bells from Burmah and Tanjore. Among the most valuable pieces are the large Ewer, with enamels of Indian scenery, in Bidri work (on a separate stand); Samovar, of tinned copper, from Cashmere (18th cent.); Bowl and stand, in pierced silver, from Ahmedabad. Other cases contain Hindoo sacred figures, and brass and marble idols and vessels used in the worship of Buddha. Among these is a figure of Buddha as Siddhartha before his conversion taking part in a grand procession; also a Siamese figure of Buddha (19th cent.), of gilt metal decorated with glass spangles.

SECOND SECTION. Jewellery and articles in jade, crystal, gold, and silver. Bracelets and necklaces; 'Ankus', or elephant goad, of gold, richly ornamented with a spiral band of diamonds, and set with rubies (from Jeypore); necklace of tiger-claws; carvings in jade. Seven cases with the Treasure from the King of Burmah's Palace at Mandalay, captured in 1855-56. Silver filigree work. Golden relics from Rangoon, discovered in levelling a Buddhist temple, consisting of three 'Charifas' or relic shrines, a tassel, a leaf-scroll, a bowl with cover, a small cup, a helmet, and a jewelled belt (dated the year 846, i.e. 1481-85 A.D.). Buddhist Reliquary in gold (said to date from B. C. 50), with interesting figures, resembling later Christian works. Ancient silver patera (4th cent. A.D.), found at Badakshan, with representations resembling those of classical antiques (worship of Bacchus?). Indian crystal vessels; right, niellos; left, Kufigari and enamel work. Here also are the golden throne of the Maharajah Runjeet Singh, and a model illustrating the way in which Hindoo women wear jewellery. — By the walls: Ornaments of various kinds.

THIRD SECTION. By the walls: Arms and Armour, arranged according to provinces; the swords in the cases to the left are particularly interesting. Howdah, with embroidered covering. Palanquin, of ivory, with representations of battles and beautiful ornamentation. Guns from Afghanistan. Bronze gun from Burmah, in the form of a dragon. On the wall to the right is the banner of Ayoub Khan, captured at the battle of Candahar in 1880. — [Off this section, to the right, opens the new gallery mentioned next page.]

FOURTH SECTION. Pottery and Tiles, arranged by provinces. The most important are the manufactures of the N.W. Provinces (left), Sinde (right), and Madras (left). On the walls, copies of the paintings in the Ajanta

caves. In the centre of the room, a collection of Patna glass and a large earthenware bowl used for storing grain.

FIFTH SECTION. Wood and Ivory Carvings, Mosaics, Lacquer Work, Musical Instruments, Carvings in Marble and Stone. — 4th Case to the left: Models of tombs and vessels in soapstone. — 5th Case on the right: Wind Instruments. — 4th, 6th, and 8th Cases to the right: Stringed Instruments. In the 8th case also are five conches and two 'nyastarangas'. — In the 7th case are Instruments of percussion. — In the centre: Tiger devouring an English officer, a barbaric mechanical toy that belonged to Tippoo Sahib. — To the left: Drums and other musical instruments. — In the centre: Bedstead from Theebaw's Palace, Mandalay; swinging bedstead of painted wood, from Sinde. Steering Chair of carved teak wood from Burmah. — Wooden articles, lacquered, the ornamentation of which is more striking than the forms. — Wood and Ivory Mosaics, of great delicacy of execution. — Carvings in ivory and sandal-wood. — Furniture made of ivory and various kinds of wood. — On the walls is a fine collection of 274 water-colour drawings of Indian scenery, costumes, customs, etc., by *Wm. Carpenter*. On the left wall are hung fine old Persian carpets.

Cross Gallery (see p. 344). This gallery, consisting of a series of rooms with a total length of 900 ft., connects the upper floor of the India Museum with the upper floor of the W. Exhibition Gallery (comp. p. 343).

ROOM I. 'Meshrebiyeh', or lattice window, from Cairo. *'Mimbar', or pulpit, from a mosque at Cairo, of carved wood inlaid with ivory and ebony, and still bearing traces of painting (1480). Casts of Saracenic ornamentation. — ROOM II. Saracenic wood and metal work. Fine Mosque lamps of bronze and glass. Rhodian and Damascus ware. Turkish tiles. — ROOM III. Persian metal work, arms, and textile fabrics. — ROOM IV. Persian carpets, including (left wall) the splendid 'Holy Carpet' from the Mosque of Ardebil (1540). — ROOM V. Woodwork, bookbindings, illuminations, glass, tiles, and pottery. — ROOM VI. Fine collection of Persian pottery. — ROOM VII. *Japanese Collection of bronzes, lacquer-work, pottery, textile fabrics, and enamels. To the right of the entrance, bronze equestrian statue of Kato Kiyomasa. Farther on, large bronze incense-burner. Bronze *Eagle, with extended wings, admirably executed by a Japanese metal-worker of the 16th cent., named Miyōchin Munéharu (purchased for 1000*l.*; to the right, near the W. end of the room). By the entrance to the next room, Chinese lantern, sent by the Emperor of China to Josephine, wife of Napoleon, but captured by the British. Near the middle of the N. wall is a colossal bronze figure of a *Bodhisattva, or sacred being destined to become a Buddha. Japanese shrine of lacquered woodwork. — ROOM VIII. Chinese pottery, with some fine hawthorn and egg-shell porcelain. — ROOM IX. Chinese enamels, carvings in wood and ivory, glass, jade, and crystal. — The remaining rooms are empty at present (1896).

The lofty building to the E. of South Kensington Museum is the Roman Catholic Church of the Oratory (see p. 76), the finest modern example in London of the style of the Italian Renaissance. The façade is rapidly approaching completion. The interior is remarkable for its lofty marble pilasters and the domed ceiling of concrete vaulting. In the Lady Chapel are a superb altar and reredos, inlaid with precious stones, brought from Brescia. The chapels are embellished with mosaics and carvings, and it is intended to cover the walls with mosaics. The choir-stalls are beautifully carved in Italian walnut, the floor is of rich marquetry, and the altar-rail is formed of *giallo antico* marble. The two seven-branched candlesticks of gilt bronze are accurate copies of the Jewish one on the Arch of Titus.

29. Belgravia. Chelsea. Kensal Green Cemetery.

Chelsea Hospital. Royal Military Asylum. Carlyle's House.

The southern portion of the West End, commonly known as **Belgravia**, and bounded by Hyde Park, the Green Park, Sloane Street, and Pimlico, consists of a number of handsome streets and squares (*Belgrave Square, Eaton Square, Grosvenor Place*, etc.), all of which have sprung up within the last few decades. It derives its general name from Belgrave Square, the centre of West End pride and fashion. Like *Tyburnia*, to the N., and *Mayfair* to the E. of Hyde Park, it is one of the most fashionable quarters of the town. At Pimlico on the S.E. stands *Victoria Station*, the extensive West End terminus of the London, Chatham, and Dover Railway, and of the London and Brighton Railway (p. 55), whence *Victoria Street* (p. 263), opened up not many years ago through a wilderness of purlieus, leads N.E. to Westminster; *Vauxhall Bridge Road* S.E. to Vauxhall Bridge; *Buckingham Palace Road* and *Commercial Road* S.W. to Chelsea Bridge and Battersea Park (p. 357).

On the left (N.) bank of the Thames, near Vauxhall Bridge, between Chelsea and Westminster, stood *Millbank Penitentiary*, built and arranged from designs by *Jeremy Bentham* (d. 1832). It was taken down in 1893, and the site is occupied partly by industrial dwellings and partly by a building for the reception of the collection of modern paintings presented to the nation by *Mr. Tate*. The latter, now approaching completion, has a handsome Corinthian portico, the pediment over which is surmounted by a colossal *Britannia*. The central part of the building is covered by a huge dome. The total length of the new gallery is 340 ft., and its cost nearly 100,000*l*. The architect is *Mr. Sidney Smith*.

Vauxhall Bridge, constructed by Walker in 1816, is 800 ft. long, and consists of nine iron arches. It was enlarged in 1896. The river is crossed farther up by the *Grosvenor Road Bridge*, used for the various railways converging at *Victoria Station*, and by the *Chelsea Suspension Bridge*, built in 1858, both of which are at the E. end of Battersea Park (p. 357). — A little to the S. of Vauxhall Bridge is *Kennington Oval* (p. 70), a cricket-ground second only to Lord's in public favour and in interest.

Chelsea, now a suburb of London, lies on the N. bank of the Thames, to the W. of *Chelsea Suspension Bridge* (Pl. G, 18). For many ages before it was swallowed up, it was a country village, like Kensington, with many distinguished residents. It appears in *Domesday Book* as *Chelched*, i.e. 'chalk hythe', or wharf; but the name has also been derived from *chesl* (Ger. *Kiesel*), meaning gravel, and *eye*, an island.

Skirting the Thames between the suspension bridge and the new *Battersea Bridge* (Pl. G, 10, 11; opened in 1891), is the *Chelsea Embankment* (p. 147), which passes the elegant *Albert Suspension*

Bridge (central span, 450 ft.) and ends, beyond Battersea Bridge, near the site of *Cremorne Gardens*, so named from an early owner, Lord Cremorne, and formerly a very popular place of recreation, but closed in 1877 and now covered with buildings.

The E. end of Chelsea Embankment skirts the grounds of **Chelsea Hospital** (Pl. G, 18, 14), an institution for old and invalid soldiers, begun in the reign of Charles II. by *Wren*, on the site of a theological college (the name 'college' being sometimes still applied to the building), but not completed till the time of William and Mary. The hospital, consisting of a central structure flanked by two wings, and facing the river, accommodates 540 pensioners. In addition to these about 80,000 out-pensioners obtain relief, varying from 1½d. to 5s. a day, out of the invested funds of the establishment, which is also partly supported by a grant from Parliament. The annual expenses are about 28,000*l.*

The centre of the quadrangle in front of the hospital is occupied by a bronze statue of Charles II., by *Grinling Gibbons*. The hospital (small fee to pensioner who acts as cicerone) contains a chapel with numerous flags, 13 French eagles, and an altar-piece representing the Ascension of Christ; the ceiling above the latter is by *Seb. Ricci*. In the dining-hall is an equestrian portrait of Charles II., by *Verrio*. Visitors may attend the services in the chapel on Sun., at 11 a.m. and 6.30 p.m. The gardens are open to the public.

To the N. of the hospital lies the **Royal Military Asylum** or **Duke of York's Military School** (Pl. G, 13, 17), founded in 1801 by the Duke of York, an institution in which about 550 sons of soldiers are annually maintained and educated. The building has a Doric portico. The school may be visited daily, from 10 to 4; Friday is perhaps the best day. — In Chelsea Bridge Road, near the hospital, are the largest and finest of all the *Barracks* (Pl. G, 17, 18) for the Foot Guards, with accommodation for 1000 men.

To the S.E., on part of the ornamental grounds of Chelsea Hospital, there stood in the reigns of George II. and George III. a place of amusement named the *Ranelagh*, which was famous beyond any other place in London as the centre of the wildest and showiest gaiety. Banquets, masquerades, fêtes, etc., were celebrated here in the most extravagant style. Kings and ambassadors, statesmen and literati, court beauties, ladies of fashion, and the *demi-monde* met and mingled at the *Ranelagh* as they now meet nowhere in the metropolis. Its principal building, the 'Rotunda', 185 ft. in diameter, not unlike in external appearance to the present Albert Hall, was erected in 1740, by William Jones. Horace Walpole describes it as 'a vast amphitheatre, finely gilt, painted, and illuminated, into which everybody that loves eating, drinking, staring, or crowding is admitted for twelve pence'. This haunt of pleasure-seekers was closed in 1805, and every trace of it has long been obliterated.

To the S.W. of the hospital, adjoining the Embankment, lies the *Chelsea Botanic Garden*, presented by Sir *Hans Sloane* to the Society of Apothecaries, on condition that 50 new varieties of plants grown in it should be annually furnished to the Royal Society, until the number so presented amounted to 2000. It was famed for

its fine cedars, of which but one survives. In the middle is a statue of Sloane, by Rysbrack. Tickets of admission (gratis) may be obtained in Apothecaries' Hall (p. 148).

To the W. of this point the Embankment passes *Cheyne Walk* (Pl. G, 10, 14), a row of red-brick Queen Anne or Georgian houses, with wrought-iron gates. Maclise (d. 1870), the painter, lived at No. 4, which afterwards became the home of George Eliot (Mrs. Cross), who died here in 1880. Count D'Orsay lived at No. 10. No. 16, known as the *Queen's House* and associated with Queen Catherine of Braganza, was the home of Dante G. Rossetti (d. 1882); and a bust of the painter and poet, by Ford Madox Brown, has been placed in the Embankment Gardens in front of it. No. 18 was *Don Saltero's*, a coffee-house and museum opened in 1695 by a barber named Salter and often mentioned by Swift, Steele, and other contemporary writers. The houses between this and Oakley Street occupy the site of Henry VIII.'s *Manor House*, where Katherine Parr lived with her second husband, Thomas Seymour, and the Princess, afterwards Queen Elizabeth. Sir Hans Sloane also lived at the historic manor house and made the collection which formed the beginning of the British Museum (see p. 282). His name is commemorated in Sloane Street, Sloane Square, etc.

A little farther to the W., opposite Cheyne Row (Pl. G, 14), which runs to the N. from Cheyne Walk, is a *Statue of Thomas Carlyle* (d. 1881), by Boehm. At No. 24 (formerly No. 5) Cheyne Row is **Carlyle's House*, the unpretending residence of Thomas Carlyle, the 'Sage of Chelsea', from 1834 till his death in 1881. It is now fitted up as a memorial museum (open from 10 till sunset; adm. 1s.).

The *Dining Room* and *Back Dining Room*, on the ground-floor, contain a few pieces of furniture that belonged to Carlyle, a bookcase full of his books, and a case containing fragments of his writing and other relics. — In the *Drawing Room*, on the first floor, are other pieces of furniture and a case containing mementoes of Carlyle's intercourse with celebrated persons such as Goethe, Bismarck, and the Emp. Frederick of Germany, the Prussian Order of Merit given to Carlyle, notes from Carlyle to his wife, Disraeli's offer of a baronetcy and Carlyle's reply, etc. On the walls are several portraits of Mrs. Carlyle, and adjacent is her *Bedroom*. — On the second floor is *Carlyle's Bedroom* and the *Spare Room*, in which Emerson slept. — At the top of the house is the famous *Study*, double-walled for the exclusion of sound. Here 'Frederick the Great' was written. It contains many interesting personal relics. — Comp. 'The Carlyles' Chelsea Home', by *Reginald Blunt* (illus.; 1895).

Leigh Hunt lived at No. 10 Upper Cheyne Row. — The manufacture of Chelsea china was carried on in a pottery in Lawrence Street, the first parallel street to the W. of Cheyne Row.

Hard by, at the corner of Cheyne Walk and Church Street, stands **Chelsea Old Church* (*St. Luke's*; Pl. G, 10), one of the most interesting churches in London. It was originally built in the reign of Edward II. (1307-27), but in its present form it dates mainly from about 1660, though some older work remains in the chancel and its side-chapels. Among the numerous monuments it contains

are those of Lord Bray and his son (1539); several of the Lawrence family, the 'Hillyars' of H. Kingsley's interesting novel 'The Hillyars and the Burtons' (see recent edition, with a note on Chelsea Old Church by Clement Shorter); the sumptuous monument of Lord and Lady Dacre (1594-95); the Duchess of Northumberland (d. 1555; mother-in-law of Lady Jane Grey and grandmother of Sir Philip Sidney); Sir Arthur Gorges (1625), the friend of Spenser; Sir Robert Stanley (d. 1632); and Lady Jane Cheyne (d. 1669), a large monument by Bernini, the only work now remaining that he did for England. Sir Thomas More built the chapel on the S. side of the chancel, and erected a monument to himself, which is now in the chancel. In all probability his remains are in this church, except his head, which is at Canterbury (see *Baedeker's Great Britain*). In the churchyard is the monument of Sir Hans Sloane (d. 1753; see p. 348). In the church or churchyard are also buried, though their monuments have disappeared, Shadwell, poet laureate (d. 1692), Henry Sampson Woodfall, printer of the celebrated Letters of Junius (d. 1805), and John Cavalier, the Huguenot leader (d. 1740). In the church are the 'Vinegar Bible', Foxe's Book of Martyrs (2 vols.), and two other books, chained to a desk. The keys of the church may be had from the *Rev. R. H. Davies*, 178 Oakley Street.

This old church ceased to be the parish-church of Chelsea in 1824. The new church, also dedicated to St. Luke, is a large building of 1820-24, in Sydney Street (Pl. G, 13). — In Church Street is the old *Rectory*, for several years the home of Charles, George, and Henry Kingsley, whose father was Rector of Chelsea.

Joseph Turner, the landscape-painter, died in 1851 in lodgings at the extreme W. end of Cheyne Walk (No. 119).

The *Public Library*, in Manresa Road (Pl. G, 10), contains a collection of Keats relics, presented by Sir Charles Dilke, a valuable series of Chelsea prints and sketches, busts of Carlyle and Sir Thomas More, and other exhibits of local interest.

The past associations of Chelsea are full of interest and have barely been touched upon above. Sir Thomas More resided in Chelsea, in a house afterwards named *Beaufort House*, the site of which is marked by Beaufort Street (Pl. G, 10). Here he was often visited by Henry VIII., Holbein, and (probably) Erasmus. The old *Moravian Burial Ground*, with the grave of *Count Zinzendorf* (d. 1760), occupies part of the site of More's garden. The adjoining Danvers Street marks the site of *Danvers House*, the home of the witty and hospitable Lady Danvers, the friend of Dr. Donne and Francis Bacon. Hard by is *Lindsey House*, now divided into five, once occupied by Brunel and Bramah. Bishop Atterbury, Dean Swift, and Dr. Arbuthnot all resided in Church Street. Sir Richard Steele resided not far off. Mrs. Somerville lived at Chelsea Hospital, where her husband was physician. *Walpole House* occupied the site of the W. wing of the Hospital, and Ward 7 of the infirmary was its dining-room (1723-46). Sir Robert Walpole was visited here by Swift, Gay, and Pope. The beautiful Duchess of Mazarin ended her life in a small house in Chelsea, where she was often visited by St. Evremond. Lord Burleigh, Gay, Newton, Smollett, Miss Mitford, Letitia Landon ('L. E. L.'), George Meredith, Swinburne, and Shelley were also among the famous residents of Chelsea. Prince Rupert is said to have invented his 'drops' here. Addison occasionally resided at *Sandford Manor House*, Sandy End (Pl. G, 7). Among the other famous old houses of Chelsea were *Shrewsbury House*, where

dwelt 'Bess', Countess of Shrewsbury, who built Chatsworth, Hardwick Hall, and Oldcotes (see *Ludeler's Great Britain*), and *Winchester House*, long the palace of the Bishops of Winchester.

A little to the W. was Little Chelsea, now West Brompton, where the famous Earl of Shaftesbury of the 'Characteristics' resided in Shaftesbury House. This mansion, where Locke, who had been Lord Shaftesbury's tutor, was a guest, and where Addison wrote parts of the 'Spectator', has been converted into a workhouse.

See 'Old Chelsea', by *B. E. Martin* (illus. by Joseph Pennell).

Kensal Green Cemetery forms an exception to most of the cemeteries of London, which are uninteresting, owing to the former English custom of burying eminent men in churches. It lies on the N.W. side of London and is most easily reached by omnibus from Edgware Road. We may also travel by the Metropolitan Railway to Notting Hill or Westbourne Park Station (p. 59), each of which is about $\frac{3}{4}$ M. to the S. of the cemetery; or by the North London Railway to Kensal Rise Station (p. 56), $\frac{1}{2}$ M. to the N.

Kensal Green Cemetery, laid out in 1832, covers an area of about 70 acres, and contains about forty thousand graves. It is divided into a consecrated portion for members of the Church of England, and an unconsecrated portion for dissenters. Most of the tombstones are plain upright slabs, but in the upper part of the cemetery, particularly on the principal path leading to the chapel, there are several monuments handsomely executed in granite and marble, some of which possess considerable artistic value. Four of the most conspicuous monuments are those of Duerow, the circus-rider, Robins, the auctioneer, Morrison, the pill-maker, and St. John Long, the quack. Among the eminent people interred here are: — Brunel, the engineer; Sydney Smith, the author; Mulready, the painter; Sir Charles Eastlake, the painter and historian of art; Tom Hood, the poet; Leigh Hunt, the essayist; Sir John Ross, the arctic navigator; Thackeray, the novelist; John Leech, the well-known illustrator of 'Punch'; Gibson, the sculptor; Mme. Tietjens, the great singer; Charles Kemble and Charles Mathews, the actors; Anthony Trollope, the novelist; John Owen, the social reformer. Adjoining the grave of the last is the Reformers' Memorial. — Cardinals Wiseman and Manning are interred in the Roman Catholic Cemetery, adjacent to Kensal Green.

Highgate Cemetery (p. 388) to the N., and *Norwood Cemetery* to the S. of London, are worth visiting for the sake of the excellent *Views they afford. *Abney Park Cemetery* (p. 138) is much used as a burying-ground by Nonconformists. Mrs. Booth, wife of General Booth of the 'Salvation Army', is buried at the upper end of the cemetery. The chief *Jews' Burial Ground* is in Mile End Road, adjoining the People's Palace (Pl. R, 60).

III. THE SURREY SIDE.

30. St. Saviour's Church.

Barclay and Perkins' Brewery. Guy's Hospital. Southwark Park.

The 'Surrey Side' of the metropolis, with a population of over 750,000 souls, has in some respects a character of its own. It is a scene of great business life and bustle from Lambeth to Bermondsey, but its sights, institutions, and public buildings are few. *Southwark*, or that part of it immediately opposite the City, from London Bridge to Charing Cross, is known as 'the Borough', a name which it rightly enjoys over the heads of such newly created boroughs as Greenwich or the Tower Hamlets, seeing it has returned two members to Parliament for more than 500 years. We note a few of its objects of interest.

Mention must be made, in the first place, of ***St Saviour's Church** (Pl. R 38, *III*; open 11-4), one of the oldest churches in London, situated opposite the London Bridge Station, in the Borough High Street, which runs S. from London Bridge. The original Norman nave, of which fragments still remain, was built in 1106 by Gifford, Bishop of Winchester, as the church of the then established Priory of St. Mary Overy. Peter de Rupibus, another Bishop of Winchester, built the choir and Lady Chapel in 1207, and altered the character of the nave, which had been damaged by fire, from Norman to Early English. The building was converted into a parish-church by Henry VIII. in 1540. The interesting choir, transept, and Lady Chapel of Peter de Rupibus still survive; the choir and Lady Chapel were restored, with but partial success, in 1822 and 1832-34. The nave was taken down in 1838, and replaced by an incongruous new structure, which has in turn been rebuilt in the course of the restoration now (1896) going on under *Blomfield*, prior to the church becoming the cathedral for South London. Above the cross is a quadrangular tower, flanked by pinnacles. The large window in the S. transept has been restored and filled with stained glass at the expense of Sir Frederick Wigan.

The trials of reputed heretics under Queen Mary in 1555 took place in the beautiful *Lady Chapel*, which is flanked with aisles, and lies north and south. The altar-screen in the choir was erected by Fox, Bishop of Winchester, in the early years of the 16th century.

The most interesting monument in the church is that of the poet *John Gower* (1325-1402), the friend of Chaucer. It consists of a sarcophagus with a recumbent marble figure of the poet,

whose head rests upon his three principal works, the *Speculum meditantis*, *Vox clamantis*, and *Confessio amantis*, while his feet are supported by a lion. In the Lady Chapel is the monument of *Lancelot Andrews*, Bishop of Winchester (d. 1625). *Massinger* and *Fletcher*, the dramatists, *Edmund Shakspeare* (d. 1607, aged 27), a player, brother of the poet, and *Lawrence Fletcher*, who was a lessee, along with Shakspeare and Burbage, of the Globe and Blackfriars Theatres, are also buried here. The *Rev. John Harvard*, founder of Harvard College, Cambridge, Mass., was baptized at St. Saviour's on 29th Nov., 1607. — On the river, near St. Saviour's, once stood *Winchester House*, the residence of the bishops of Winchester, and the *Globe Theatre* just mentioned.

The central station of the *Metropolitan Fire Brigade* (comp. p. 95) is in Southwark Bridge Road. About 3000 fires have to be dealt with annually, and the amount of water used is nearly 50 million gallons. The service includes a number of floating fire-engines on the Thames.

In Park Street, a little to the W. of St. Saviour's, is situated **Messrs. Barclay, Perkins, and Co.'s Brewery** (Pl. R, 38; III), partly on the former site of the Globe Theatre. This is one of the most extensive establishments of the kind in London, and is well worthy of a visit, on account both of its great size and its admirable arrangements. It was founded more than 200 years ago.

The brewery covers an area of about 12 acres, forming a miniature town of houses, sheds, lofts, stables, streets, and courts. At the entrance stand the Offices, where visitors, who readily obtain an order to inspect the establishment on application by letter, enter their names in a book. The guide who is assigned to the visitor on entering, and who shows all the most interesting parts of the establishment, expects a fee of a shilling or so. In most of the rooms there is a somewhat oppressive and heady odour, particularly in the cooling-room, where the carbonic acid gas lies about a foot deep over the fresh brew. Visitors are recommended to exercise caution in accepting the guide's invitation to breathe this gas.

In spite of the vast dimensions of the boilers, vats (one of which has a capacity of 112,000 gallons, or $2\frac{1}{2}$ times that of the Great Tun of Heidelberg), fermenting 'squares', and other apparatus, none but the initiated will have any idea of the enormous quantity of liquor brewed here in the course of a year, amounting to nearly 20 million gallons. About 200,000 quarters of malt are annually consumed, and the yearly duty paid to government by the firm amounts to the immense sum of 180,000*l.* The head brewer is said to receive a salary of 1000*l.* per annum. One of the early owners of the brewery was Dr. Johnson's friend Thrale, after whose death it was sold to Messrs. Barclay and Perkins. Dr. Johnson's words on the occasion of the sale, which he attended as an executor, though often quoted, are worthy of repetition: 'We are not here to sell a

parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice.' Most of the water used in brewing is supplied by an artesian well, sunk on the premises.

The stables, recently rebuilt since a fire and excellently fitted up, contain about 150 strong dray-horses, used for carting the beer in London and many of them bred in Yorkshire.

The brewing trade in London has become a great power within the last twenty or thirty years, and is felt to have a serious bearing upon the results of parliamentary and municipal elections. It is no longer a merely manufacturing trade, but promotes the consumption of its own goods by the purchase or lease of drinking-houses, where its agents are installed to conduct the sale. These agents are nominal tenants and are possessed of votes, and their number and influence are so great, that the power of returning the candidate who favours the 'trade' is often in their hands. All the great brewers are now understood to be extensive proprietors of public houses.

To the S. of Park Street, in Redcross Street, is *Redcross Hall*, with paintings commemorating deeds of heroism in humble life.

The Borough High Street runs to the S. from St. Saviour's, and is continued by Newington Causeway to the *Elephant and Castle* (Pl. G, 33; p. 35), a well-known inn and omnibus centre (electric railway, see p. 61). In Newington Butts, a little to the W., is the *Tabernacle* of the late popular preacher Mr. Spurgeon (d. 1891), built in the classic style and accommodating 6000 persons (comp. p. 75). — Walworth Road, leading to the S. from the Elephant and Castle, is continued by Camberwell Road, ending at *Camberwell Green* (Pl. G, 39). Church Street leads hence towards the E. and is continued by Peckham Road, No. 63 in which is the **South London Fine Art Gallery** (Pl. G, 43), founded in 1868, as the Working Men's College for South London. It now includes a picture-gallery of works either permanent (including a fine cartoon by F. Madox Brown) or on loan, a free library, a small museum, and a lecture hall. Lectures on science, art, and literature are given every Sun. from Sept. 1st to May 1st at 7.30 p.m.; lectures to children on Frid. at 7.15 p.m. (adm., see p. 104).

In Southwark Street, which diverges to the right (W.) near the N. end of Borough High Street, is the *Borough Market* (p. 31). Thomas Street, diverging to the left, leads to **Guy's Hospital** (Pl. G, 42), founded in 1721 by Guy, the bookseller, who had amassed an immense fortune by speculation in South Sea stock. The institution contains 500 beds, and relieves 5000 in-patients and 70,000 out-patients annually. It includes a residential college for 50 students and a dental school. The yearly income of the hospital is about 31,000*l.* The court contains a brazen, and the chapel a marble statue of the founder (d. 1724), the latter by *Bacon*. Sir Astley Cooper, the celebrated surgeon, to whom a monument has been erected in St. Paul's (see p. 114), is buried here. John Keats was a student at Guy's, and the Rev. F. D. Maurice was chaplain here from 1836 to 1846.

Among other interesting associations connected with this locality the following may be noticed. The name of *Park Street* reminds us of the extensive Park of the Bishops of Winchester, which occupied the river side from Winchester House to Holland House. In the fields to the S. of this park were the circuses for bull and bear baiting, so popular in the time of the Stuarts. Edward Alleyn was for many years the 'Keeper of the King's wild beasts' here, and amassed thereby the fortune which enabled him to found Dulwich College (see p. 370). A dingy passage in Bankside still shows the name 'Bear Garden' (Pl. R, 38). — Richard Baxter often preached in a church in Park Street, and in Zoar Street there was a chapel in which John Bunyan is said to have ministered. — *Mint Street* recalls the mint existing here under Henry VIII. — In High Street there stood down to 1875 the old *Talbot* or *Tabard Inn*, the starting-point of Chaucer's 'Canterbury Pilgrims'. — The *George* (rebuilt after a fire in 1676) is an interesting specimen of an old-time inn, with galleries round its inner court. — The *White Hart*, a similar structure in the Borough High Street, mentioned by Shakspeare in 'Henry VI. (Part II., iv. 8)' and by Dickens in the 'Pickwick Papers' (as the meeting-place of Mr. Pickwick and Sam Weller), was pulled down in 1889. — The *Marshalsea Gaol*, the name of which is familiar from 'Little Dorrit', stood near *St. George's Church*, at the corner of Great Dover Street and Borough High Street. In the graveyard of this church lies the arithmetician Edward Cocker (d. 1675), whose memory is embalmed in the phrase 'according to Cocker'.

Southwark Park (Pl. R, 49, G, 49, 53), in Rotherhithe (p. 93), farther to the E., laid out by the Metropolitan Board of Works at a cost of more than 100,000*l.*, covers an area of sixty-two acres, and is in the immediate neighbourhood of the extensive *Surrey Docks* (p. 161).

31. Lambeth Palace. Bethlehem Hospital. Battersea Park.

St. Thomas's Hospital. St. George's Cathedral. Battersea Polytechnic.

On the right bank of the Thames, from Westminster Bridge to Vauxhall Bridge, stretches the *Albert Embankment* (p. 147). On it, opposite the Houses of Parliament, stands **St. Thomas's Hospital** (Pl. R, 29; IV), a spacious edifice built by Currey in 1868-71, at a cost of 500,000*l.* It consists of seven four-storied buildings in red brick, united by arcades, and is in all 590 yds. long. The number of in-patients annually treated in the 572 beds of the hospital is over 5000, of out-patients about 80,000. Its annual revenue is 40,000*l.* Professional visitors will be much interested in the admirable internal arrangements (admission on Tuesdays at 10 a.m.). The hospital was formerly in a building in High Street, Southwark, which was sold to the South Eastern Railway Company in 1862 for 296,000*l.*

Lambeth Palace (Pl. R, 29; IV), above the hospital, at the E. end of *Lambeth Bridge* (built in 1862), has been for over 600 years the London residence of the Archbishops of Canterbury. It can be visited only by the special permission of the archbishop (apply to the chaplain). The *Chapel*, 72 ft. long and 26 ft. broad,

built in 1245 by Archbishop Boniface in the Early English style, is the oldest part of the building. The screen and windows were placed here by Archbishop Laud; the latter were destroyed in the Civil War and replaced by Archbishop Tait, his family, and friends. The '*Lollards' Tower*' (properly the *Water Tower*), adjoining the W. end of the chapel, so called because the Lollards, or followers of Wycliffe, were supposed to have been imprisoned and tortured here, is an old, massive, square keep, erected by Archbishop Chicheley in 1434. A small room in the upper part of the tower, 13½ ft. long, 12 ft. wide, and 8 ft. high, called the 'prison' and forming part of a staircase-turret more than 200 years older than the time of Chicheley, still contains several inscriptions by prisoners, and eight large rings fastened in the wall, to which the heretics were chained. The Earl of Essex, Queen Elizabeth's favourite (1601), Lovelace, the poet (1648), and Sir Thomas Armstrong (1659), were also confined here. The name of Lollards' Tower, applied to what is really a group of three buildings distinct in character and architecture, dates only from the beginning of the 18th century. The real Lollards' Tower was the S.W. tower of old St. Paul's Cathedral (see p. 107), as mentioned in Stow's Survey of London (1598). — The *Hall*, 92 ft. long and 40 ft. broad, was built by Archbishop Juxon in 1663 on the site of the old hall, and has a roof in the style of that of Westminster Hall, with Italian instead of Gothic details. — The *Library*, established by Archbishop Bancroft in 1610, consists of 30,000 vols. and 2000 MSS., some of which, including the Registers of the official acts of the archbishops from 1274 to 1744 in 41 vols., are very valuable. It is at present kept in the hall, and is accessible daily, except Saturdays, between 10 a.m. and 4 p.m. (in summer, 5 p.m.; Tues., 10-1; closed from Sept. 1st to Oct. 15th). — The *Guard Chamber*, 60 ft. long, and 25 ft. broad, contains portraits of the archbishops since 1533, including Archbishop Laud, by *Van Dyck*; Herring, by *Hogarth*; Secker, by *Sir Joshua Reynolds*; Sutton, by *Sir Thomas Lawrence*; Howley, by *Shee*; Tait, by *Richmond*; and a portrait of Archbishop Warham, after *Holbein* (1504), a copy of the original in the Louvre (or perhaps, according to Woltmann, the original itself). The dining-room contains portraits of Luther and his wife. The massive brick gateway, flanked by two towers, was erected by Cardinal Morton in the end of the 15th century. The part of the palace actually occupied by the archbishop dates from 1829-34. — See '*Lambeth Palace and its Associations*', by *Rev. J. Cave-Browne* (2nd ed., 1883), and '*Art Treasures of the Lambeth Library*', by the librarian, *S. W. Kershaw, F. S. A.* (1873).

Bethlehem Hospital (Pl. R, 33; popularly corrupted into *Bedlam*), the oldest charitable institution for the insane in the world, is situated at the point where Lambeth Road, leading E. from Lambeth Bridge (see p. 354), joins St. George's Road.

The hospital was founded in Bishopsgate Street by Sheriff Simon Fitz-Mary in 1247, as a priory for the Order of St. Mary of Bethlehem. The priory was seized by the Crown in 1375, and there is evidence that insane persons were confined in it as early as 1403. In 1547 Henry VIII. granted a charter to the City of London for the management of the institution, and it has remained ever since one of the 'royal' hospitals. The building in Bishopsgate Street was taken down in 1675, and a new hospital built in Mo rfields, to replace which the present building in St. George's Fields, Lambeth, on the site of the notorious 'Dog & Duck Tavern', was begun in 1812. The cost of construction of the hospital, which has a frontage 300 ft. long, was 122,000*l.*; the architect was *Lois*, but the dome was added by *Smirke*.

The hospital is now used as a charitable institution for persons of unsound mind of the educated classes whose means are insufficient to provide for their proper treatment elsewhere, and admits mainly acute and curable cases. Since the opening of the State Criminal Asylum at Broadmoor, criminal patients are no longer confined here. Between 1820 and 1895 the number of patients was 46,897, of whom more than half were dismissed cured. The establishment can accommodate 300 patients, and is fitted up with every modern convenience, including hot air and water pipes, and various appliances for the amusement of the hapless inmates, including a fine recreation-hall. There is also a convalescent establishment at Witley, in Surrey. Professional men, who are admitted on application to the Resident Physician, will find a visit to the hospital exceedingly interesting.

St. Luke's Hospital (Pl. B, 40), Old Street, City Road, accommodates 200 patients. There are also extensive asylums for the insane of the pauper class at *Claybury* (near Woodford, G. E. R.) and *Cane Hill* (near Coulsdon, S. E. R.), as well as older institutions at *Hamwell* (p. 396), 7½ M. to the W. of London (G. W. R.), and *Coiney Hatch*, 6½ M. to the N. of London (G. N. R.).

Near the hospital, at the corner of St. George's Road and Westminster Bridge Road, stands the principal Roman Catholic church in London, *St. George's Cathedral* (Pl. R, 33), begun by *Pugin* in the Gothic style in 1840, and completed, with the exception of the tower, in 1848. It was not, however, consecrated till 1894, when it was finally freed from debt. — A little to the N., in Westminster Bridge Road, is *Christ Church*, an elegant Nonconformist chapel, erected for the congregation of the late celebrated *Rowland Hill*, of Surrey Chapel. The beautiful tower and spire were built with American contributions as a memorial of President Lincoln. The pulpit, brought from Surrey Chapel, bears an appropriate inscription.

Lambeth Road ends at *St. George's Circus* (Pl. R, 33), whence Westminster Bridge Road runs to the W. to Westminster Bridge (p. 236); Waterloo Road to the N.W. to Waterloo Station (p. 57) and Waterloo Bridge (p. 175); Blackfriars Road, passing the *Surrey Theatre* (p. 65), to the N. to Blackfriars Bridge (p. 147); Borough Road to the E.; and London Road to the S. to the Elephant and Castle (p. 353) and Spurgeon's Tabernacle (p. 353). In the centre

of the circus rises an *Obelisk*, erected in 1771 in honour of Lord Mayor Crosby, who obtained the release of a printer imprisoned for publishing the parliamentary debates.

From this point we return (by tramway if desired) to the Thames at Lambeth Palace, and skirt the river towards the S. by the Albert Embankment (p. 147), passing the handsome buildings of *Doulton's Pottery Works* (Pl. G, 29), which have obtained a high artistic reputation and are well worth a visit. At the end of the Embankment Vauxhall Bridge (p. 346) lies to our right, and Harleyford Road, leading to *Kennington Oval* (p. 70), to our left. Wandsworth Road, straight in front, leads to the neighbourhood of *Clapham Common*, a fine public park of 220 acres. We diverge to the right, however, from Wandsworth Road by Nine Elms Lane (Pl. G, 26), which is continued farther on by Battersea Park Road.

Battersea ('Peter's ey', or island), a suburban district on the S. bank of the Thames, opposite Chelsea (p. 346), with about 150,000 inhab., is noted chiefly for its park and contains numerous important manufactories. The making of Battersea enamel (see p. 341) has long been discontinued.

Battersea Park (Pl. G, 14, 15, 18, 19), at the S.W. end of London, on the right bank of the Thames, opposite Chelsea Hospital, was laid out in 1852-58 at a cost of 312,890*l.*, and is about 200 acres in extent. It is most conveniently reached by taking a steamboat to Battersea Park Pier. At the lower end of the park is the elegant *Chelsea Bridge*, leading to Pimlico, and $\frac{1}{2}$ M. distant from the Sloane Square and Victoria stations of the Metropolitan Railway. From the upper end of the park the *Albert Suspension Bridge* crosses to the Chelsea Embankment. Near the S.E. angle of the park are *Battersea Park Station* of the West London Extension and the *Battersea Park Road Station* of the Metropolitan Extension (see p. 55). The principal attraction of the extensive pleasure-grounds, which are provided with an artificial sheet of water, groups of trees, etc., is the *Sub-tropical Garden*, 4 acres in extent, containing most beautiful and carefully cultivated flower-beds and tropical plants, which are in perfection in August and September. The park contains large open spaces for cricket, football, lawn tennis, and bowls, and is also one of the favourite resorts of cyclists (cycles for hire). It contains two or three convenient refreshment-rooms.

In Prince of Wales Road, to the S. of the park, is the *Albert Palace* (Pl. G, 19; closed at present). Adjacent, with its main entrance in Battersea Park Road, is the **Battersea Polytechnic Institute**, a handsome building by Mountford, erected in 1892 to provide for the poorer classes of this district advantages similar to those offered by the Regent Street Polytechnic (p. 272) and the People's Palace (p. 141). It includes workshops for various trades, laboratories, art, music, and photographic rooms, several lecture and

class rooms, gymnasia for men and women, and club and social rooms. while a swimming bath is to be added when the funds allow.

The parish-church of *St. Mary*, adjoining Battersea Square Pier (Pl. G, 11), rebuilt in 1776, contains some memorials and stained glass from the earlier edifice, including the monument of Henry St. John, Viscount Bolingbroke (1678-1751), and his second wife (a niece of Mme. de Maintenon). The monument, in the N. gallery, is adorned with their medallions by Roubiliac and bears epitaphs written by Bolingbroke himself. The E. window contains ancient stained glass, relating to the St. John family. William Blake, the poet and artist, was married at St. Mary's in 1782; and Turner used to sketch from the vestry windows. — *Dives' Flour Mills*, to the E. of the church, occupy the site of Bolingbroke's manor-house, of which the W. wing still remains, containing the cedar-wainscotted room, overlooking the Thames, in which Pope wrote the 'Essay on Man'.

In Battersea Park Road, close to the Battersea Park Road Station (Pl. G, 23), is the *Home for Lost Dogs and Cats* (open to visitors 10-6, in winter 10-4). In 1895 about 25,000 dogs were received here, most of which came to a painless death in the lethal chamber. Cats may be boarded at the Home for 1s. 6d. per week.



EXCURSIONS FROM LONDON.

32. Greenwich Hospital and Park.

Greenwich, situated on the Thames, 6 M. below London Bridge, may be reached either by the *South Eastern Railway* from *Charing Cross Station*, in 24 min. (trains every 20 min.; fares 1s. 9d., 6d.; stations, *Waterloo Junction*, *Cannon Street*, *London Bridge*, *Spa Road*, *Deptford*, *Greenwich*); by the *London, Chatham, and Dover Railway* from *Victoria*, *Holborn Viaduct*, or *Ludgate Hill* in 30-35 min.; by *Tramway* from *Blackfriars Bridge* or *Westminster Bridge*; or by *Steamboat*, in $\frac{3}{4}$ - $1\frac{1}{4}$ hr. according to the state of the tide (every $\frac{1}{2}$ hr.; fares 6d. and 4d.; piers, *Westminster*, *Charing Cross*, *Waterloo*, *Temple*, *Blackfriars*, *St. Paul's*, *London Bridge*, *Cherry Gardens*, *Thames Tunnel*, *Globe Stairs*, *Limehouse*, *West India Dock*, *Commercial Dock*, *Millwall*, *Greenwich*). The last route is preferable in fine weather. — The traveller may combine a visit to *Blackwall* (East India Docks, see p. 162) with the excursion to Greenwich; trains of the *Blackwall Railway* run in 20 min. (fares 6d., 4d.) to Blackwall, whence a steamboat plies every $\frac{1}{2}$ hour to Greenwich, in 20 minutes.

Greenwich. Hotels: THOS. QUARTERMAINE'S SHIP TAVERN (fish-dinner from about 7s.); CROWN AND SCEPTRE. Connected with the Ship Tavern is a restaurant, called the SHIP STORES, which is cheaper; dinner 3-4s. At the close of the parliamentary session the Cabinet Ministers and other members of the Government used to meet annually to partake of a banquet at Greenwich, known as the *Whitebait Dinner*, from the whitebait, a small fish not much more than an inch in length, for which Greenwich is famous, and which is considered a great delicacy. It is eaten with cayenne pepper, lemon juice, and brown bread and butter. The Whitebait Dinner was resumed, after a hiatus of 15 years, in 1895. Pop. of Greenwich (1891) 165, 417.

***Greenwich Hospital and Royal Naval College** (Pl. G, 70) occupies the site of an old royal palace, built in 1433 by Humphrey, Duke of Gloucester, and called by him Placentia or Plaisance. In it Henry VIII. and his daughters, Mary and Elizabeth, were born, and here Edward VI. died. During the Commonwealth the palace was removed. In 1667 Charles II. began to rebuild it, but he only completed the wing which is named after him. Twenty years later, after the accession of William III., the building was resumed, and in 1694 the palace was converted into a hospital for aged and disabled sailors. The number of inmates accommodated in the hospital reached its highest point (2710) in 1814, but afterwards decreased considerably. In 1865 the number was 1400, and of these nearly 1000 took advantage of a resolution of the Admiralty, which gave the pensioners the option of remaining in the hospital or of receiv-

ing an out-door pension, and chose the latter alternative. There are now no pensioners left. The revenue of the hospital amounts to about 160,000*l.* per annum, being derived mainly from landed property; and upwards of 9000 seamen and marines derive benefit from it in one form or another. The funds also support Greenwich Hospital School (p. 361). The hospital is now used as a *Royal Naval College*, for the instruction of naval officers; but many of the suites of rooms are at present unoccupied. The expenses of the college and the maintenance of the building are defrayed by votes of Parliament.

The building consists of four masses or sections. On the side next the river are the W. or KING CHARLES BUILDING, with the library, and the E. or QUEEN ANNE BUILDING, which now contains a naval museum. These are both in the Corinthian style. Behind are the S.W. or KING WILLIAM BUILDING, and the S.E. or QUEEN MARY BUILDING, each furnished with a dome in Wren's style. The *River Terrace*, 890 ft. long, is embellished with two granite obelisks, one in commemoration of the marine officers and men who fell in the New Zealand rebellion of 1863-64; and the other (of red granite) in honour of *Lieutenant Bellot*, a French naval officer, who lost his life in a search for Franklin. The quadrangle in the centre contains a marble statue of *George II.*, in Roman costume, by Rysbrack; an Elizabethan gun found in the Medway and supposed to have belonged to a ship sunk by the Dutch in 1667; and a gun which was on board the 'Victory' at Trafalgar (1805). In the upper quadrangle is a colossal bust of *Nelson*, by Chantrey. — On the S.W. side is the *Seamen's Hospital*, for sailors of all nationalities, transferred hither in 1865 from the *Dreadnought*, an old man-of-war formerly stationed in the Thames.

The Painted Hall (see below) is open to the public daily from 10 to 4, 5, or 6 (on Sun. after 2 p.m.), and the Chapel and Royal Museum are open daily, except. Sun. and Frid., at the same hours.

The chief feature of the King William section is the PAINTED HALL, 106 ft. long, 50 ft. broad, and 50 ft. high, containing the *Naval Gallery* of pictures and portraits which commemorate the naval victories and heroes of Great Britain. The paintings on the wall and ceiling were executed by *Sir James Thornhill* in 1707-27. The *Descriptive Catalogue* (price 3*d.*) supplies brief biographical and historical data.

The VESTIBULE contains, amongst other pictures, Portraits of Columbus and Andrea Doria (from Italian originals), Vasco da Gama (from a Portuguese original), Duquesne by *Steuben*, and the Earl of Sandwich by *Gainsborough*; statues of Admirals St. Vincent, Howe, Nelson, and Duncan; a memorial tablet to Sir John Franklin and his companions, executed by *Westmacott* (on the left); and a painting of the turret-ship 'Devastation' at a naval review in honour of the Shah of Persia (1873), by *E. W. Cooke* (to the right). — The HALL. The four corners are filled with marble statues: to the left of the entrance, Adm. de Saumarez, by *Steele*; to the right, Capt. Sir William Peel, by *Theed*; to the left of the exit, Viscount Exmouth, by *Macdowell*; to the right, Adm. Sir Sidney Smith, by *Kirk*. The numbering of the pictures begins in the corner to

the right. Among the most conspicuous are the following: *Loutherbourg*, 11. Destruction of the Spanish Armada in 1588; 28. Lord Howe's victory at Quessant; 26. *Briggs*, George III. presenting a sword to Lord Howe in commemoration of the victory at Quessant in 1794; 34. *Drummond*, Battle of Camperdown (1797); 46. *Chambers* (after *Ben. West*), Battle of La Hogue, 1692; 53. *Zoffany*, Death of Captain Cook in 1779; 80. *Devis*, Death of Nelson in 1805; 86. *Turner*, Battle of Trafalgar; 91. *Arnold*, Battle of Aboukir; 98. *Jones*, Battle of St. Vincent; 107. *Allen*, Nelson boarding the San Nicholas, 1797. Among the most interesting portraits are: 10. Hawkins, Drake, and Cavendish, a group after *Mytens*; 27. St. Vincent; 29. Hood; 37. Bridport, by *Reynolds*; 50. George, Duke of Cumberland, by *Kneller*; 52. Cook, by *Dance*; 54. James II., by *Lely*; 56. Sir James Clark Ross; 63. Adm. Kempenfelt; 77. Sir Charles Napier; 85. Nelson; 87. Collingwood; 88. Capt. G. Duff; 104. Monk, Duke of Albemarle, by *Lely*; 109. Sir W. Penn, by *Lely*. — In the UPPER HALL are busts of (left) Rivers, Goodenough, William IV., Sir Joseph Banks, Blake, Adam, Liardet, Tschitchagoff (a Russian admiral), and Vernon. The upper hall also contains glass-cases with relics of Nelson, including the coat and waistcoat he wore at Trafalgar, when he received his death-wound; the coat he wore at the battle of the Nile; his watch; his pig-tail, cut off after death; an autograph letter; and a Turkish gun and sabre presented to him after the battle of the Nile. — The NELSON ROOM (to the left of the upper hall) contains pictures by West and others in honour of the heroic Admiral, a series of portraits of his contemporaries, portraits of General Barrington by *Reynolds* and Admiral Hope (d. 1881) by *Hodges*; the silken hangings of Nelson's hammock, etc.

In the S.E. or Queen Mary edifice is the CHAPEL, which contains an altar-piece by *West*, representing St. Paul shaking the viper off his hand after his shipwreck, and monuments of Adm. Sir R. Keats, by *Chantrey*, and Adm. Sir Thomas Hardy, by *Behnes*.

The ROYAL NAVAL MUSEUM, in the W. or King Charles wing and the E. or Queen Anne wing (admission free), contains models of ships, rigging, and various apparatus; relics of the Franklin expedition; mementoes of Nelson; a model of the Battle of Trafalgar; a number of paintings and drawings, etc.

At the *Royal Naval School*, lying between the hospital and Greenwich Park, 1000 children of English seamen are educated (800 boys and 200 girls).

General Wolfe (d. at Quebec, 1759) is buried in the parish-church of *St. Alphege*.

To the S. of Greenwich is ***Greenwich Park** (Pl. G, 71), 174 acres in extent, laid out during the reign of Charles II. by the celebrated *Le Nôtre*. The park, with its fine old chestnuts and hawthorns (in blossom in May) and herds of tame deer, is a favourite resort of Londoners of the middle classes on Sundays and holidays, particularly on Good Friday, Easter Monday, and Whit-Monday. A hill in the centre, 180 ft. in height, is crowned by the famous *Greenwich Royal Observatory* ('astronomical' visitors sometimes admitted on application to the Director, Mr. W. H. M. Christie), founded in 1675, from the meridian of which English astronomers make their calculations. The correct time for the whole of England is settled here every day at 1 p.m.; a large coloured ball descends many feet, and the time is telegraphed hence to the most important towns throughout the country. The fine astronomical apparatus in the ob-

servatory includes a 28-inch refracting telescope. A large number of chronometers are tested here annually. A standard clock (with the hours numbered from 1 to 24) and various standard measures of length are fixed just outside the entrance, *pro bono publico*. The terrace in front of the observatory and the other elevated portions of the park command an extensive and varied view over the river, bristling with the masts of vessels all the way to London, over the Hainault and Epping Forests, backed by the hills of Hampstead, and over the plain extending to the N. of the Thames and intersected by docks and canals.

On the S. and S.E., Greenwich Park is bounded by *Blackheath*, a common, now 70 acres in extent, across which runs the Roman road to Dover. Here Wat Tyler in 1381 and Jack Cade in 1450 assembled the rebellious 'men of Kent', grown impatient under hard deprivations, for the purpose of attacking the metropolis, and here belated travellers were not unfrequently robbed in former times. Golf was introduced at Blackheath early in the 17th cent., and the heath is still frequented by golfers, though better 'links' have been laid out within the last few years elsewhere near London (comp. p. 70). — To the S. of Blackheath lies *Lee*, in the churchyard of which is the grave of Edmund Halley (d. 1742), the astronomer.

33. Woolwich.

Woolwich, also situated on the Thames, 9 M. below London, may be reached by a steamboat of the Victoria Steamboat Association (fares 6d. and 4d.); or by the *North Kent Railway* (stations, *New Cross*, *St. John's*, *Lewisham*, *Blackheath*, *Charlton*) from Charing Cross, Cannon Street, or London Bridge; or, lastly, by the *Great Eastern Railway* from Liverpool Street or Fenchurch Street. A free ferry connects Woolwich with North Woolwich. Pop. (1891) 40,848.

The **ROYAL ARSENAL**, one of the most imposing establishments in existence for the manufacture of materials of war, is shown on Tuesdays and Thursdays between 10 and 11.30, and 2 and 4.30, by tickets, obtained at the War Office, Pall Mall. Foreigners must receive special permission by application through their ambassador. The chief departments are the *Gun Factory*, established in 1716 by a German named Schalch (the new Woolwich guns are not cast, but formed of forged steel and wire); the *Laboratory* for making cartridges and projectiles; and the *Gun-carriage and Waggon Department*. The arsenal covers an area of 593 acres, and affords employment to over 14,000 men. The magazines, which extend along the Thames for a mile, contain enormous stores of war-materials.

To the W. of the arsenal, and higher up the slope, lie the *Royal Marine Barracks*, eight buildings connected by a corridor, and containing a battalion of marines. Still higher up, opposite Woolwich Common, are the *Royal Artillery Barracks*, 1200 ft. in length, with accommodation for 4000 men and 1000 horses. In front of the

building are placed several pieces of ordnance from India and the Crimea, including a cannon 16½ ft. long, cast in 1677 for the Emperor Aurungzebe, and 'looted' at Bhurtpore; four Florentine guns of 1750; and specimens of armour-plating penetrated by shots.

The *Royal Military Academy*, established in 1719, and transferred in 1806 to the present building on Woolwich Common, trains cadets for the Engineers or Artillery.

On the N.W. side of the Common stands the *Royal Military Repository*, or *Rotunda* (113 ft. in diameter), built by Nash in 1814, containing a military museum, with models of fortifications and designs and specimens of modern artillery (open to the public daily from 10 to 4, 5, or 6, according to the season).

The *Dockyard*, established by Henry VIII. in 1532, has been closed since 1st Oct., 1869. — The extensive *Telegraphic Works* of *Siemens Brothers*, where submarine cables are made, are worth visiting (special card of admission necessary, to be procured only at the London office, 12 Queen Anne's Gate, by visitors provided with an introduction).

About 1½ M. to the S. of Woolwich Common rises *Shooters' Hill*, a conspicuous eminence, commanding an extensive and charming view of the richly-wooded plains of Kent.

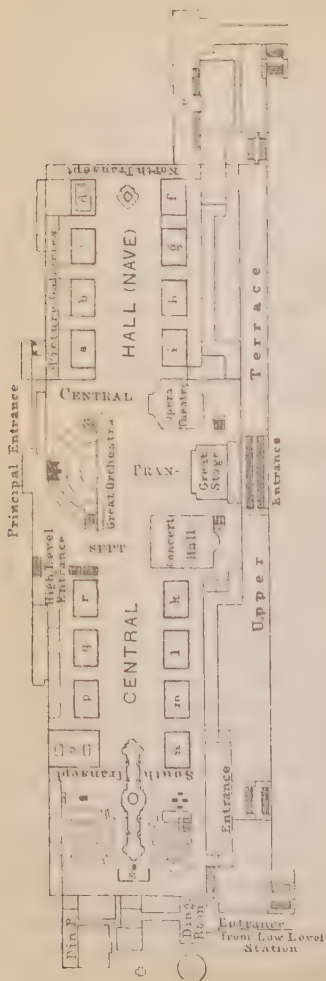
34. The Crystal Palace at Sydenham.

Trains for the Crystal Palace leave *London Bridge Station* (p. 56), *Ludgate Hill Station* (p. 56), *Holborn Viaduct Station* (p. 56), and *Victoria Station* (p. 55) nearly every ¼ hr. Fares from each of these stations, 1s. 3d., 1s., and 7d.; return-tickets 2s., 1s. 6d., 1s. Admission to the Palace 1s.; annual season-ticket 21s. Return-tickets including the price of admission are issued at the railway stations, and cost (on the 1s. days) 2s. 6d., 2s., and 1s. 6d. On special occasions, duly advertised in the newspapers beforehand, the prices are raised. Children under 12 years of age pay half-price. Trains also run from all stations on the North London Railway, but by a very circuitous route, viâ Hampstead Heath, Willesden Junction, and Addison Road (Kensington); and visitors will do better to book through from the stations of the Metropolitan lines. The Palace is opened at 10 a.m., and closed at 7.30 p.m. in winter (except on nights when the interior of the Palace is illuminated) and at 10 p.m. in summer, when illuminated garden fêtes are a great feature (comp. p. 369).

A hasty visit to the Palace and gardens, including the journey there and back, occupies at least half-a-day. Meals may be taken at the Palace, where there are good restaurants with various charges, from the Third Class Refreshment Rooms in the S. Basement upwards. Refreshments may be obtained at any of the counters distributed throughout the building, and there are also public and private dining-rooms in three or four different parts of the Palace.

The Palace also contains a library and reading-room (adjoining the transept in the N.E. section, admission 1d.), letter-boxes, lavatories, railway time-tables, shoe-blacks, a hair-cutting room, and other conveniences. If fatigued, the visitor may hire a wheel-chair and attendant at the rate of 1s. 6d. per hr. within the Palace or 2s. in the grounds.

The Crystal Palace at Sydenham, designed by *Sir Joseph Paxton*, consists entirely of glass and iron. It was constructed mainly with the materials of the first great Industrial Exhibition of 1851, and was opened in 1854. It is composed of a spacious central hall or nave, 1608 ft. long, with lateral sections, two aisles, and two transepts. (A third transept at the N. end, which formed a palm-house of imposing dimensions, was burned down in 1866.) The central transept is 390 ft. long, 120 ft. broad, and 175 ft. high. The S. transept is 312 ft. long, 72 ft. broad, and 110 ft. high. The two water-towers at the ends are 282 ft. in height. The cost of the whole undertaking, including the magnifi-



High-Level Station of London-☐ Chatham-Dover Railway (p. 365).
THE ROAD.

cent garden and grounds, and much additional land outside, amounted to a million and a half sterling.

ENTRANCES. (1.) The *Low Level Station* of the Brighton and South Coast Railway, and of the South London Line (London Bridge, Crystal Palace, Clapham Junction, Victoria Station), is on the S.E. side of the Palace, and connected with it by a glass gallery. We pay at the entrance of the gallery, which also communicates directly with the garden and terrace of the Palace. — (2.) From the *High Level Station* of the London, Chatham, and Dover Line (Victoria Terminus or Holborn Viaduct Station), on the W. side of the Palace, we pass through the subway to the right, and ascend the staircase, where we observe the notice 'To the Palace only', leading direct to the W. portion of the Palace. If we leave the subway on the right, and ascend the stairs past the booking-office, we reach a broad road at the top, on the other side of which is the principal entrance in the central transept. — Those who approach from Dulwich (p. 370) alight at Sydenham Hill Station, $\frac{1}{2}$ M. from the Palace.

The Crystal Palace is of such vast extent, that in our limited space we can only give a brief outline of its arrangements. A fuller description will be found in the official *Guide*, which is sold at the Palace (price 1s.; smaller guide-books 2d., programme for the day 2d.). The chief objects of interest are most conveniently visited in the following order (comp. Plan).

Approaching from the Low Level Station (see above) through the glass arcade, 720 ft. in length, we first enter the *S. Transept*, whence, opposite the great partition (Pl. s), we obtain a good general survey of the Palace (better still from the gallery above the partition). The effect produced by the contrast between the green foliage of the plants, distributed along the whole of the nave, and the white forms of the statuary to which they form a background, is most pleasing. Behind the statues are the richly-coloured façades of the courts, and high above is the light and airy glass vaulting of the roof. The whole presents, at a single *coup d'œil*, a magnificent and unique view of the art and culture of nations which are widely separated from each other in time and space.

In order to obtain a general idea of the arrangements of the Palace we walk to the opposite end of the nave, and then visit the various courts, beginning with the Egyptian Court on the N.W. side of the central transept.

In the SOUTH TRANSEPT we first observe, in recesses in the partition mentioned above (adjoining which are refreshment rooms, see p. 363), a series of plaster casts of the statues of English monarchs in the Houses of Parliament (see p. 231). The equestrian statue of Queen Victoria in the middle of the transept is by Marochetti. A little beyond it is a water-basin containing the *Crystal Fountain* (by Osler), which once adorned the original Crystal Palace of 1851 in Hyde Park, and is now embellished with

aquatic plants and ferns. The casts from modern sculptures are arranged for the most part in the S. nave and transept, and those from the antique in the N. half of the building. On the left (W.) of the CENTRAL TRANSEPT is the great *Händel Orchestra*, which can accommodate 4000 persons, and has a diameter (216 ft.) twice as great as the dome of St. Paul's. In the middle is the powerful organ, with 4384 pipes, built by Gray & Davison at a cost of 6000*l.* and worked by hydraulic machinery (a performance usually given in the afternoon). Opposite, at the garden end of the transept, is the *Great Stage*. The *Concert Hall*, on the S. side of the stage, can accommodate an audience of 4000. An excellent orchestra plays here daily (at present on Mon. at 12.30 and 4, Tues. and Thurs. at 12.30, Wed. at 3.30, and Frid. at 4), and admirable concerts are given every Saturday from October to April (conductor, Mr. August Manns). The *Opera House*, on the N., opposite the Concert Hall, accommodates 2000 persons, and is used for plays and pantomimes as well as for operas.

On each side of the nave is a range of so-called *COURTS, containing copies of the architecture and sculpture of the most highly civilised nations, from the earliest period to the present day, arranged in chronological order.

EGYPTIAN COURT (Pl. a), with imitations of ancient Egyptian architecture. The small room with the fluted columns is a reproduction of the rock tomb of Beni Hassan. Adjoining it is the pillared Hall of Karnak; behind, in the recess, the tomb of Abû Simbel in Nubia. The chamber situated next the nave, with the avenue of lions in front of it, is a model of a temple of the period of the Ptolemies (B.C. 300). On the wall to the left are pictorial representations from the great Temple of Ramses III. at Thebes; on the right, the storming of a fortress and a battle.

The GREEK COURT (Pl. b) contains portions of Greek buildings and casts of Greek sculpture. In the centre of the front room are two copies of the *Venus of Milo*, one showing the pose of the original figure as set up in the Louvre in 1820, the other the amended pose of the statue as re-erected after the Franco-German War. The contents of this room also include the *Laocon*, the *Genius of Death*, the *Ludovisi Mars*, the *Discus Thrower*, and the *Vatican Ariadne*. The *Atrium* to the W. of this contains a model of the *Acropolis*, while the Gallery at the back reveals casts of the *Elgin marbles* in the British Museum, the *Niobe group*, etc.

The ROMAN COURT (Pl. c) contains casts of the most celebrated objects of art of the Roman period: the *Apollo Belvedere*, the *Diana of Versailles*, the *Venuses of Arles*, *Florence*, and *Naples* (*Kallipygos*), busts of the Emperors, etc. In the centre are models of the *Pantheon* and the *Colosseum* at Rome, restored, and of the *Roman Forum* in its present condition.

Next comes the ALHAMBRA COURT (Pl. d), a copy of part of the

Alhambra, the Moorish palace at Granada. Approaching from the nave, we first enter the *Court of the Lions*, and then the *Hall of Justice*, whence we pass into the *Hall of the Abencerrages* (in the centre). To the right and left are smaller apartments.

The north end of the Palace, which, like the other, boasts of a handsome *Fountain with a basin of aquatic plants, is now occupied by the TROPICAL DEPARTMENT, containing specimens of tropical vegetation, and aviaries of foreign birds. — From this part of the building a staircase descends to the right by the buffet to the monkey-house and gardens.

We now proceed to the E. side of the nave, where we first enter the BYZANTINE AND ROMANESQUE COURT (Pl. f), with specimens of architecture and sculpture of various dates from the 6th to the 13th century. At the entrance is a fragment of a cloister from the Church of St. Maria im Capitol at Cologne; in the centre a fountain from the Abbey of Heisterbach in the Seven Mountains. Also the Fontevrault effigies; a piece of sculpture from the Baptistery of St. Mark at Venice; above, an arcade from the church at Gelnhausen; Norman portal from the church of Kilpeck, in Herefordshire; the doors of the cathedral of Hildesheim, of 1015; also those of Ely Cathedral, and of the church of Shobden, Herefordshire.

The following three MÆDIEVAL COURTS (Pl. g) contain copies of buildings, ornaments, and monuments of the Gothic period (12th-16th cent.). The first is devoted to GERMAN Gothic, the second to ENGLISH, and the third to FRENCH. The English Court is particularly rich and interesting. The *Norman-Romanesque Style*, with its semicircular, horse-shoe arches and indented columnar ornamentation, the *Early English Style* (13th cent.), the *Decorated or Developed Gothic* (14th cent.), the *Perpendicular or Late Gothic*, and the *Tudor Style* are all represented in this court by numerous reproductions of original buildings.

The adjacent RENAISSANCE COURT (Pl. h) contains, at the W. entrance, an arched gateway from the Hôtel du Bourgthéroulde at Rouen (beginning of the 16th cent.); in the centre, a fountain from the Château de Gaillon in Normandy; two fountains from the Doge's Palace at Venice; altar from the Certosa, near Pavia (1473); opposite, the celebrated doors of the Baptistery at Florence, by Lor. Ghiberti (1420); statues and reliefs by Donatello, Della Robbia, etc.

The adjoining ELIZABETHAN VESTIBULE contains architectural specimens of the English Renaissance of the time of Queen Elizabeth (end of the 16th, and beginning of the 17th cent.), chiefly from Holland House, Kensington, and a number of monuments from Westminster Abbey (p. 237) and the Temple Church (p. 169).

The ITALIAN COURT (Pl. i), the last hall of this department, represents part of the Palazzo Farnese at Rome, which was completed under the direction of Michael Angelo. The loggia or arcade on the S. side contains copies of Raphael's celebrated

frescoes in the Vatican; also a number of works by Michael Angelo, including the monument of Giuliano de' Medici with the celebrated figures of Day and Night. Opposite, by the N. arcade, is the monument of Lorenzo de' Medici. The *Pietà*, and the colossal Moses in the division behind, rank among Michael Angelo's finest works. — The ITALIAN VESTIBULE recalls the Casa Taverna at Milan, and contains an excellent model of St. Peter's at Rome.

On the S. side of the Central Transept, which we now traverse, begin the *Industrial Courts*, most of the objects in which are for sale. We first observe, next to the Concert Hall, the FRENCH COURT (Pl. k), now used as an afternoon tea room: then a COURT (Pl. l) containing scientific instruments and books: next, the FABRICS COURT (Pl. m); and then the GLASS AND CHINA COURT (Pl. n). Behind these four courts is the *Carriage Department*, where vehicles of every description are exhibited.

We have now again reached the South Transept. Among the shrubberies around the water-basin mentioned at p. 365 are groups of figures representing the different races of mankind, stuffed animals, and other objects. On the W. side is the POMPEIAN COURT (Pl. o), which is intended to represent a Roman house of the reign of Titus, having been carefully copied, both in form and pictorial decoration, from a building excavated at Pompeii some years ago. The pavement at the entrance shows the figure of a dog in mosaic, with the inscription 'Cave canem', such as was frequently found in Roman houses. A small passage (passing small rooms for porters and slaves on the right and left) leads to the 'atrium', or public reception court, with a rectangular water-basin ('impluvium') in the centre, and 'cubicula' or dormitories around it. Next comes the 'tablinum', which contained the art treasures of the house. Beyond is the 'ambulatorium' and the garden, round which are dining and dressing rooms, the sleeping chamber of the master of the house, the kitchen, and other rooms. — Adjoining is a cabinet with views of Pompeii (admission 6d.).

The CHINESE COURT (Pl. p) contains Chinese art and manufactures, including Archdeacon Gray's collection of Oriental china.

The MANUFACTURING COURT (Pl. q) shows interesting processes of manufacture, including a steam loom for ornamental weaving.

The ENTERTAINMENT COURT (Pl. r) is now used for exhibitions of various kinds.

Ascending now to the GALLERY, by a staircase near the Central Transept (W. side), we reach the collection of OIL AND WATER-COLOUR PAINTINGS, which includes some fine modern works. On the opposite side of the Orchestra we observe the PORTRAIT GALLERY, consisting of a series of busts of eminent men of all nations. The N. portion of the same (E.) gallery is occupied by a Museum.

The South-Eastern and South Galleries are filled with stalls for the sale of trinkets, toys, millinery, confectionery, and knickknacks

of all sorts. The Palace also possesses a gymnasium, the Würtemberg collection of stuffed animals, a skating-rink, and many other attractions of which it is needless to give an exhaustive list.

The chief exit from the Crystal Palace into the *Gardens is in the S. basement, below the Central Transept; they may also be entered from the covered arcade leading to the Palace from the Low Level Station (p. 365), or by any one of the small side-doors in different parts of the building. The Gardens, covering an area of 200 acres, and laid out in terraces in the Italian and English styles, are tastefully embellished with flower-beds, shrubberies, fountains, cascades, and statuary. The numerous seats offer grateful repose after the fatigue of a walk through the Palace. At the head of the broad walk is a monument to Sir Joseph Paxton, surmounted by a colossal bust by *Woodington*. The two great fountain-basins have recently been converted into SPORT ARENAS, each about 8½ acres in extent. During the season football, cricket, lawn tennis, lacrosse, and other games are played here (comp. p. 71). Nine other fountains, however, still remain and play on firework nights (see below) and other special occasions. A great display of fireworks (by Messrs. C. T. Brock & Co.) takes place every Thursday evening in summer, often attracting 10-20,000 visitors. — The *GEOLOGICAL DEPARTMENT in the S.E. portion of the park, by the Great Pond, is extremely interesting and should not be overlooked. It contains full-size models of antediluvian animals, — the *Megalosaurus*, *Ichthyosaurus*, *Pterodactyl*, *Palæotherium*, *Megatherium*, and the Irish Elk (found in the Isle of Man) — together with the contemporaneous geological formations. — The N.E. part of the park is laid out as a CRICKET GROUND, and on summer afternoons the game attracts numerous spectators. The *Lawn Tennis Courts* (2s. per hour) are also here. At the end of the N. terrace are a bear-pit, monkey-house, and aviaries; and the gardens also contain open-air gymnasia, 'roller coaster' and 'switchback' railways, an archery-ground, swings, etc. Near the Rosery is a *Panorama of the Battle of Rezonville* (Metz) by *Detaille* and *De Neuville* (adm. 6d.).

The highest *Terrace*, the balustrade of which is embellished with 26 marble statues representing the chief countries and most important cities in the world, affords a magnificent view of the park and of the rich scenery of the county of Kent. The prospect is still more extensive from the platform of the N. TOWER, which rises to a height of 282 ft. above the level of the lowest basins, and is ascended by a winding staircase and by a lift; it extends into six counties, and embraces the whole course of the Thames.

In the London Road, Forest Hill, about 1¼ M. from the Crystal Palace and the same distance from the Dulwich Gallery (see p. 370), is the *Horniman Museum*, a large collection belonging to Mr. F. J. Horniman, M. P., which is open to the public free on Mon., Wed.,

and Sat., from 2 to 9 p.m., and also on Sun. afternoons (Curator, Mr. R. Quick). The collections include china and porcelain, ethnographical curiosities, historical relics, carved furniture, enamels, arms and armour, fans, musical instruments, Greek, Roman, and Egyptian antiquities, Oriental objects, etc. The natural history department includes an interesting collection of insects and a brilliant array of moths and butterflies. The Museum is about 3 min. walk from *Lordship Lane*, on the London, Chatham, & Dover Railway, and 5 min. walk from *Forest Hill*, on the London, Brighton, & South Coast Railway. In 1895 it was attended by 85,807 visitors.

35. Dulwich.

A little to the N. of the Crystal Palace, at a distance of 5 M. from London, lies **Dulwich College**, in the village of the same name, a large charitable and educational institution, famous for its valuable **Picture Gallery*. This collection was formed by *Noël Desenfans*, a picture-dealer in London, by desire of Stanislaus, King of Poland, but in consequence of the partition of Poland it remained in the possession of the collector. It was afterwards acquired by *Sir P. J. Bourgeois*, the painter (d. 1811), who bequeathed it to God's Gift College at Dulwich, which was founded by Alleyn, the actor, a friend of Shakspeare. Along with the pictures Bourgeois left 17,500*l.* for their maintenance and the erection of a suitable building to contain them. The Picture Gallery is open daily from 10 to 4, 5, or 6 according to the season (on Sundays in May, June, and July, 2-5).

Dulwich is most conveniently reached from Victoria Station, in 20 min., or St. Paul's Station, in 25-30 min. (fares 9*d.*, 7*d.*, 5*d.*; return-tickets, 1*s.*, 10*d.*, 8*d.*). We leave the station by a flight of steps on the E., at the foot of which we turn to the right. After proceeding for about 100 paces we observe in front of us the *New College*, a handsome red brick building in the Renaissance style. Here we take the broad road to the left (Gallery Road), and in 5 min. more reach, on the right, the entrance to the Gallery, indicated by a notice on a lamp-post. The scenery around is very pleasing, and the excursion an interesting one.

This collection possesses a few excellent Spanish works by *Murillo* (1618-1682) and one by his master *Velazquez* (1599-1660), and also some good examples of the French school (particularly *N. Poussin*, 1594-1665, and *Watteau*, 1684-1721); while, among Italian schools, later masters only (such as the Academic school of the Carracci at Bologna) are represented. The small pictures catalogued as by Raphael have been, unfortunately, freely retouched. The glory of the gallery, however, consists in its admirable collection of Dutch paintings, several masters being excellently illustrated both in number and quality. For instance, no other collection in the world possesses so many paintings by *Albert Cuyp* (1605-1672), the great Dutch landscape and animal painter (seventeen, two of which, Nos. 180 and 68, are doubtful). The chief power of Cuyp, who has been named the Dutch Claude, lies in his brilliant and pictur-

esque treatment of atmosphere and light. Similar in style are the works of the brothers *Jan* and *Andrew Both*, also well represented in this gallery, who resided in Italy and imitated Claude. Andrew supplied the figures to the landscapes of his brother Jan (Utrecht, 1610-1656). The ten examples of *Philip Wouwerman* (Haarlem, 1620-1668), the most eminent Dutch painter of battles and hunting scenes, include specimens of his early manner (Nos. 65 and 125), as well as others exhibiting the brilliant effects of his later period. Among the fine examples of numerous other masters, two genuine works by *Rembrandt* (1607-1669) are conspicuous (Nos. 189 and 206). About twenty pictures here were formerly assigned to *Rubens* (1577-164), but traces of an inferior hand are visible in most of them. Among the works of Flemish masters the large canvasses of *Rubens*' rival *Van Dyck* (1599-1641), and those of *Teniers the Elder* (Antwerp, 1582-1649) and *Teniers the Younger* (1610-1694), call for special notice. The specimens of the last-named, one of the most prominent of all genre painters, will in particular well repay examination. — Catalogue, by *J. P. Richter* and *J. Sparkes*.

Room I. On the left: 334. *Bolognese School*, St. Cecilia; 9. *Cuyp*, Landscape with cattle; 5. *Cuyp*, Cows and sheep, an early work; 8, 10. *W. von Romeyn* (Utrecht, pupil of Berchem; d. 1662), Landscapes with figures; *30, 199, 205, 41. *Jan* and *Andrew Both*, Landscapes with figures and cattle; 16, 15. *Bartolommeo Breenberg* (of Utrecht, settled in Rome; d. 1660), Small landscapes; 14. *Corn. Poelenburg* (Utrecht; d. 1666), Dancing nymph; 112. *Adrian van der Neer* (Amsterdam; d. 1691), Moonlight scene; *155, *61. *Teniers the Younger*, Landscapes with figures; 52. *Teniers the Elder*, Cottage and figures; *64. *63. *Wouwerman*, Landscapes.

*104. *Corn. Dusart* (Haarlem, d. 1704), Old building, with figures.

'A remarkably careful and choice picture by this scholar of *Adrian van Ostade*, who approaches nearest to his master in the glow of his colouring'. — *Waagen*.

107. *Adrian van Ostade* (Haarlem; d. 1685), Interior of a cottage with figures; *36. *Both*, Landscape; 84. *Teniers the Younger*, Cottage with figures; 85. *Brekelenkamp*, Old woman eating porridge; 72. *Adrian van de Velde* (Amsterdam; d. 1672), Landscape with cattle; 86. *Teniers the Younger*, Cottage with figures; *106. *Gerard Dou*, Lady playing on a keyed instrument; 319. *Le Brun*, Horatius Cocles defending the bridge; 50. *Teniers the Younger*, Guard-room; 329. *Spanish School*, Christ bearing the cross; *114. *Cuyp*, Interior of a riding-school. — The room to the left of R. I. contains the *Cartwright Collection of Portraits*.

Room II. On the left: 93. *Wouwerman*, View near Scheveningen, early work; 113. *Willem van de Velde the Younger* (Amsterdam; d. 1707), Calm; 156. *Cuyp*, Two horses; *125, 173, *126. *Wouwerman*, Landscapes with figures; 124. *Van Dyck*, Charity; *229. *Karel du Jardin* (Amsterdam, pupil of Berchem, painted at Rome; d. 1678), Smith shoeing an ox; *131. *Meindert Hobbema* (Amsterdam; d. 1709), Landscape with a water-mill; 130. *Adam Pynacker* (of Pynacker, near Delft, settled in Italy; d. 1673), Landscape with sportsmen; 135. *Van Dyck*, Virgin and Infant Saviour (repetitions at Dresden and elsewhere); 137. *Wouwerman*, Farrier and an old convent (engraved under the title 'Le Colombier du Maréchal'); 139. *Teniers the Younger*, A château with the family of the proprietor; 141. *Cuyp*, Landscape with figures; *144. *Wouwerman*, Halt of travellers. *166. *W. van de Velde*, Brisk gale off the Texel.

'A warm evening light, happily blended with the delicate silver tone of the master, and of the most exquisite finish in all the parts, makes this one of his most charming pictures.' — *W.*

*147. *Jan Weenix* (Amsterdam, 1640-1719; son and pupil of Jan Baptist Weenix), Landscape with accessories, dated 1664; *54. *Adrian Brouwer* (Haarlem, pupil of F. Hals, d. 1640), Interior of an ale-house, a genuine specimen of a scarce master; 154. *Ruysdael*, Waterfall, painted in an unusually broad manner; *190. *A. van Ostade*, Boors making merry, 'of astonishing depth, clearness, and warmth of colour'; 12, *11. *Jan Wynants* (Haarlem, d. 1677), Landscapes; 140. *Jan van Huysum* (Amster-

dam, d. 1749), Flowers; 160. *Nic. Berchem* (Haarlem, d. 1683), Wood scene; 168. School of *Rubens*, Samson and Delilah; *163, *169. *Cuyp*, Landscapes with cattle and figures; 182. *Rubens*, Portrait; 176. *Unknown Master*, Landscape with cattle; 159. *Salvator Rosa* (Naples and Rome; d. 1673), Landscape; 178. *Unknown Master of Haarlem*, Landscape with figures; 358. *Gainsborough*, Portrait of Thomas Linley; 116. *Teniers the Younger*, Winter-scene.

Room III. On the left: *60. *Teniers the Younger*, Sow and pigs; 191. *Adrian van der Werff* (court painter to the Elector Palatine; d. 1722), Judgment of Paris; *241. *Ruysdael*, Landscape with mills.

194. *Velazquez*, Portrait of the Prince of Asturias, son of Philip IV., a copy of the original at Madrid.

Antoine Watteau (Paris, d. 1721), *210. *Le bal champêtre*; *197. *La fête champêtre*. 277. *German School*, *Salvator Mundi*; 200, 209. *Berchem*, Landscapes; *206. *Rembrandt*, A girl at a window; *196. *Jan van der Heyde* (Amsterdam, d. 1712), Landscape, figures by *A. van de Velde*; 213. After *Van Dyck*, Portrait; 145. *Cuyp*, Winter scene; 228. *Wouwerman*, Landscape.

359. *Sir Thos. Lawrence* (d. 1830), Portrait of Wm. Linley, the author; 183. *Northcote*, *Sir P. J. Bourgeois* (p. 370); 150. *Pynacker*, Landscape with figures; 235. *G. Schatcken*, Ceres at the old woman's cottage, from Ovid; *239, 243. *Cuyp*, Landscapes near Dort, with cattle; 242. *Van Dyck*, Lady Venetia Digby, taken after death; 226. *Italian Master*, Venus gathering apples in the garden of the Hesperides; *189. *Rembrandt*, Portrait, early work, painted in 1632; 186. *W. van de Velde*, Calm.

Room IV. On the left: *248. *Murillo*, Spanish flower-girl; 252. *Charles le Brun* (pupil of N. Poussin; d. 1690), Massacre of the Innocents; *244. *Claude*, Landscape, with Jacob and Laban ('one of the most genuine Claudes I know', writes Mr. Ruskin); *278. *Wymants* (ascribed to *Ruysdael*), Landscape, with figures by *A. van de Velde*; 269. *Gaspar Poussin* (pupil of N. Poussin; d. 1675), Destruction of Niobe and her children; *275. *Claude Lorrain* (d. 1682), Italian seaport; 271. *Salvator Rosa*, Soldiers gaming ('very spirited, and in a deep glowing tone'); 270. *Claude*, Embarkation of St. Paula at Ostia.

*283. *Murillo*, Two Spanish peasant boys and a negro boy. 'Very natural and animated, defined in the forms, and painted in a golden warm tone'. — *W.*

*286. *Murillo*, Two Spanish peasant boys. *N. Poussin*, 291. Adoration of the Magi; 295. Inspiration of a poet. 335. *Annibale Carracci* (Bologna; d. 1609), Virgin, Infant Christ, and St. John. *N. Poussin*, 300. Education of Jupiter; 305. Triumph of David; 315. Rinaldo and Armida, from Tasso; 310. Flight into Egypt. *306, *307. *Raphael*, SS. Anthony of Padua and Francis of Assisi (retouched); 337. *Carlo Dolci* (Bologna; d. 1686), Mater Dolorosa; *83. *Cuyp*, Landscape with figures (bright and calm sunlight); 365. *Antonio Belucci* (d. 1726), St. Sebastian with Faith and Charity; 309. *Velazquez*, Portrait of Philip IV. of Spain.

Room V. On the left: 327. *Andrea del Sarto* (d. 1530), Holy Family (repetition of a picture in the Pitti Palace at Florence, and ascribed by Mr. Crowe to Salviati); 287. *Umbrian School*, Virgin and Child; 331. *Guido Reni* (d. 1642), St. John in the wilderness; 336. *N. Poussin*, Assumption of the Virgin; 240. *Van Dyck* (ascribed to *Rubens*), The Graces; 313. After *Cristofano Allori* (d. 1621), Judith with the head of Holofernes; 339. *G. Reni*, St. Sebastian; *333. *Paolo Veronese* (d. 1583), Cardinal blessing a donor; 347. *Murillo*, La Madonna del Rosario; 349. *Domenichino*, Adoration of the Shepherds; 351. *Rubens*, Venus, Mars, and Cupid, a late work; 355. School of *Rubens*, *Rubens's* mother.

Room VI. On the left: 110, 111. *Vernet*, Landscapes; 361. *Gainsborough*, Samuel Linley; 46. *Teniers the Elder*, Landscape with shepherd and sheep; 53, 89. *Louthrbourgh*, Landscapes; 366. *Gainsborough*, Mrs. Moodey and her two children; 340. *Sir Joshua Reynolds* (d. 1792), Mrs. Siddons as the Tragic Muse, painted in 1789. — *1. *Gainsborough*, Portraits of Mrs. Sheridan and Mrs. Tickell, the daughters of Thomas Linley.

Mrs. Tickell sits on a bank, while Mrs. Sheridan stands half behind her. Waagen characterises this work as one of the best specimens of the master, and Mrs. Jameson says: 'The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua gave her in the famous St. Cecilia, there is even more mind'.

215. *Wilson*, Tivoli; 143. *Reynolds*, Mother and sick child; 34. *Teniers the Elder*, Landscape, with the Magdalen.

*102. *Daniel Seghers* (Antwerp; d. 1661), Flowers encircling a bas-relief. 'A very admirable picture of this master, so justly celebrated in his own times, and whose red roses still flourish in their original beauty, while those of the later painters, De Heem, Huysum, and Rachel Ruysch, have more or less changed. The vase is probably by Erasmus Quellinus'. — *Waagen*.

355. *Teniers the Elder*, Landscape, with the repentant Peter; 362. *Gainsborough*, Son of Thomas Linley.

Dulwich College (640 boys), a separate building, contains other old portraits. In the chapel is the tomb of Alleyn, the founder. — *Dulwich Park*, about 72 acres in extent, was presented to the public by the governors of the college and was opened in June, 1890. — About 6 min. walk beyond the Picture Gallery is the *Greyhound Inn*.

St. Stephen's Church, at Dulwich, contains a fine fresco by E. J. Poynter, R. A.

A little to the W. of Dulwich, near *Herne Hill Station*, is *Brockwell Park*, opened to the public by the London County Council in 1892.

36. Hampton Court. Richmond. Kew.

These places are frequently visited on a Sunday, as the Palace of Hampton Court, with its fine picture-gallery, is one of the few resorts of the kind in or about London which is not closed on that day.

One of the best ways to make this excursion is to go to Hampton Court by railway; to walk through Hampton Court Gardens and Bushy Park to the Teddington station; to take the train thence to Richmond, and to return to London, viâ Kew, on the top of an omnibus; or, if time permit, we may return by steamboat from Kew (1½-2 hrs.; fare to Chelsea 1s., thence to London Bridge 3d.). Some of the coaches mentioned at p. 35 pass through Hampton Court. Omnibuses, chars-a-bancs, and brakes ply frequently on Sun. afternoon from Charing Cross, Piccadilly, etc., to Kew (6d.-1s.), Richmond (1s.-1s. 6d.), and Hampton Court (1s. 6d.-2s. 6d.).

Another pleasant round, involving more walking, is as follows: by train to Richmond; drive viâ Strawberry Hill to Teddington; walk through Bushy Park to Hampton Court (ca. ½ hr.) and through Richmond Park to Richmond (ca. 2 hrs.); then back to London by train. The least agreeable part of the walk to Richmond may be saved by taking the omnibus to Kingston.

RAILWAY. We may travel by the *South Western Railway* from *Waterloo Station* to *Hampton Court*; or by the *North London Railway* from *Broad Street*, City (comp. p. 56), to *Kew* and *Richmond*, and *Teddington* (p. 380); or by the *Metropolitan District Railway* from the *Mansion House*, *Charing Cross*, *Victoria*, *Westminster*, or *Kensington* to *Richmond*, and thence to *Teddington*.

The **SOUTH WESTERN RAILWAY** (from Waterloo Station to Hampton Court $\frac{3}{4}$ hr.; fares 2s., 1s. 6d., 1s. $2\frac{1}{2}$ d.) runs for a considerable distance on a viaduct above the streets of London. To the left are the picturesque brick buildings of *Doulton's Pottery* (p. 357) *Vauxhall*, the first station, is still within the town; but we emerge from its precincts near ($4\frac{1}{2}$ M.) *Clapham Junction*, the second station. The first glimpse of the pretty scenery traversed by the line is obtained after passing through the long cutting beyond Clapham. The landscape, bordered on the N. by gently sloping hills, and dotted with groups of magnificent trees and numerous comfortable-looking country-houses, affords a charming and thoroughly English picture. To the left is the *Victoria Institution* for children of soldiers and sailors. — $7\frac{1}{2}$ M. *Wimbledon* lies a little to the S. of *Wimbledon Common*, where the great volunteer rifle-shooting competition was held annually down to 1889, when it was transferred to Bisley, near Woking. *Wimbledon House* was once occupied by Calonne, the French minister, and afterwards by the Duc d'Enghien, who was shot at Vincennes in 1804. About $\frac{3}{4}$ M. from the station is a well-preserved fortified camp of cruciform shape, probably of Saxon origin.

Beyond Wimbledon a line diverges to the left to *Epsom*, near which are *Epsom Downs*, where the great races, the 'Derby' and the 'Oaks', take place annually in May or June (see p. 69). Before reaching (10 M.) *Coombe & Malden*, we pass, on a height to the right, *Coombe House*, formerly the property of Lord Liverpool, who in 1815, when Prime Minister, entertained the Emperor of Russia, the King of Prussia, and the Prince Regent here. About 2 M. beyond (12 M.) *Surbiton* the branch-line to Hampton Court diverges to the right from the main line, passing *Thames Ditton*, pleasantly situated in a grassy neighbourhood.

On arriving at (15 M.) **Hampton Court** (*Thames*, near the station, with boats and steam and electric launches for hire, R. & A. from 3s., D. from 2s. 6d.; *Castle*, also near the station; *Mitre*, beyond the bridge, R. & A. from 4s. 6d., D. from 2s. 6d.; *King's Arms*, *Greyhound*, first-class inns, at the entrance to Bushy Park; *Park Cottage*; *Queen's Arms*, D. from 1s. 6d.), we turn to the right, cross the bridge over the Thames, which commands a charming view of the river, and follow the broad road to the Palace on the right. Admission to the Palace, see p. 104. The Gardens are open daily (from 12 on Sun.) until dusk. Hampton Court is annually visited by about a quarter of a million persons; the highest record is 370,000 in 1862.

The Palace, the largest royal palace in Great Britain, was originally founded in 1515 by *Cardinal Wolsey*, the favourite of Henry VIII., and was afterwards presented by him to the King. It was built of red brick with battlemented walls, and lay on the site of a property mentioned in Domesday Book. It was subsequently occupied by Cromwell, the Stuarts, William III., and the first two monarchs of the house of Hanover. In 1604 the Hampton Court Conference between the Puritans and the Episco-

pallians met here under James I. as moderator. Under Queen Anne the Palace was the scene of the event celebrated in Pope's 'Rape of the Lock'. The present state apartments were built by Sir Christopher Wren to the order of William III., who died in 1702 in consequence of a fall from his horse in the park here. Since the time of George II., Hampton Court has ceased to be a royal residence, and over 800 of its 1000 rooms are now occupied in suites by aristocratic pensioners of the Crown.

Approaching from the W., we pass through the *Trophy Gates* into the *Barrack Yard*, so named from the low barracks on the left, built by Charles II. and enlarged by William III. In front of us rises the *Great Gate-House*, recently restored, through which we gain the turfed *Green* or *Base Court*, the first and largest of the three principal courts comprised in the palace. On the towers of the archways between the different courts are terracotta medallions of Roman emperors (the best being that of Nero), obtained by Wolsey from the sculptor, *Joannes Maiano*. The fine oriel windows on the outside and inside of the gate-house are Wolsey's originals. Beneath both are the arms of Henry VIII. To the left in *Anna Boleyn's Gateway*, which leads to the next court (see below), is the staircase ascending to the *Great Hall*, 106 ft. in length, 40 ft. in breadth, and 60 ft. in height, begun by Henry VIII. immediately after the death of Wolsey, and completed in 1536. It contains good stained-glass windows (mostly modern) and fine tapestry representing scenes from the life of Abraham, supposed to be from the designs of *B. van Orley*. The high-pitched timber *Roof is a noble specimen of the Perpendicular Gothic style. The room at the end is identified as *Henry VIII.'s Great Watching Chamber*. This and the next room, from which a staircase descends to the kitchens, also contain tapestries.

We return to Anne Boleyn's Gateway and enter the *Clock Court*, above the entrance to which are seen the armorial bearings of Wolsey, with his motto 'Dominus mihi adjutor'. The court is named from the curious *Astronomical Clock*, originally constructed for Henry VIII., and recently repaired and set going again. From the S. side of this court we pass through an Ionic colonnade, erected by Wren, to the *King's Grand Staircase*, adorned with allegorical paintings by *Verrio*, which ascends to the State Rooms. Bags and parcels are left at the foot of it. The names of the rooms are written above the doors, on the inside; we always begin with the pictures on the left. Visitors are required to pass from room to room in one direction only. The gallery is rich in Italian pictures, especially of the Venetian school, but the names attached to them are often erroneous. The following list pays no regard to the names on the pictures themselves. Comp. *E. Law's* 'History of the Palace in Tudor Times' (1885) and 'Historical Catalogue of the Pictures at Hampton Court' (1881). The 'Illustrated Guide' (1896; 1s.) is an abridgment of the latter.

ROOM I (*The Guard Chamber*). The walls are tastefully decorated with trophies and large star-shaped groups of pistols, guns, lances, and

other modern weapons. The best of the pictures are: 9. *Canaletto*, Colosseum and Arch of Constantine at Rome; 20. *Zuccherò*, Queen Elizabeth's porter; several battle-pieces by *Rugendas*.

Room II (*The King's First Presence Chamber*) contains the canopy of the throne of King William III. The wood-carving above the chimney-piece and doors in this and several of the following rooms is by *Grieling Gibbons*; the candelabrum dates from the reign of Queen Anne. The upper row of portraits are the so-called 'Hampton Court Beauties', or ladies of the court of William and Mary, painted by *Sir Godfrey Kneller*, after the model of the 'Windsor Beauties' of Charles II.'s Court, by *Sir Peter Lely*, formerly in Windsor Castle, and now in Room VI. of this gallery. The following pictures may also be remarked: 29. *Kneller*, William III. landing at Torbay, a large allegorical work; 35. 36. *Denner*, Portraits; 39. 52. *Schiavone*, Frieze-like landscapes with figures; 57. *Kneller*, Peter the Great; 58. *Unknown Master*, Portraits of Villiers, Duke of Buckingham, and his family; 60. *Unknown Painter*, Man's head; 61. Good Dutch copy, in the style of *Mabuse*, of a sketch by *Leonardo da Vinci*, Infant Christ and St. John; 66. *De Bray*, History of Marc Antony and Cleopatra, the figures being portraits of the artist's family.

Room III (*The Second Presence Chamber*). On the left: 69. *Tintoretto*, Esther before Ahasuerus; 72. *Leandro Bassano*, Sculptor; *73. *Bonifazio Veronese*, Diana and Actæon in a fanciful landscape, one of the artist's masterpieces; 78. *Jacopo Bassano*, Dominican; 79. Copy from *Titian*, Holy Family; *80. *Dosso Dossi*, Portrait of a man, well preserved; *85. *Van Dyck*, Equestrian portrait of Charles I.; *90. *Velazquez*, Consort of Philip IV. of Spain; *91. *Tintoretto*, Knight of Malta; *97. *Dosso Dossi*, Holy Family; 98. (above the mantel-piece) *Van Somer*, Christian IV. of Denmark; 104. *Pordenone*, His own family (dated 1524).

Room IV (*The Audience Chamber*). On the left: 117. *Giov. Bellini* (? or of his school; forged signature), Portrait of himself; 113. *Titian* (?), Ignatius Loyola; *114. *Lorenzo Lotto*, Portrait; *115. *Palma Vecchio*, Holy Family; 130. *Unknown Artist*, Portrait; 125. *Giorgione* (?), Portrait; 128. *Honthorst*, Elizabeth, Queen of Bohemia, wife of Frederick V. of the Palatinate (above the mantel-piece); 138. *Savoldo*, Warrior; 507. *Fialetti*, Venetian senators; *144. Wrongly ascribed to *Lor. Lotto*, Family concert; *148. *Lotto*, Portrait of Andrea Ordini, a sculptor; *149. *Titian*, Portrait.

Room V (*The King's Drawing Room*). On the left: 153. *J. Bassano*, Boaz and Ruth; 175. *Schiavone*, Judgment of Midas; 182. *Master of Treviso*, Lawyer; *183. *Dosso*, St. William taking off his armour.

Room VI (*King William the Third's Bedroom*) contains the bed of Queen Charlotte. The clock in the corner to the left of the bed goes for a year without re-winding; though in good repair it is no longer wound up. On the walls are the 'Beauties' of the Court of Charles II., chiefly painted by *Lely* (comp. Room II.), including 190. Duchess of York (above the mantel-piece); 195. Duchess of Richmond, who was the original of the 'Britannia' on the reverse of the British copper coins; 196. Marie d'Este (? , misnamed Nell Gwynne); all three by *Lely*. The ceiling, by *Verrio*, is emblematic of Sleep.

Room VII (*The King's Dressing Room*). Ceiling paintings by *Verrio*, representing Mars, Venus, and Cupid. No. 212. *Salv. Rosa*, Brigand scene; 224. *Girol. da Treviso*, Marriage of the Virgin.

Room VIII (*The King's Writing Closet*). On the left: 235. *Bordone* (? more probably *Palma Vecchio*), Lucretia, injured by repainting; *Artemisia Gentileschi*, 227. Sibyl, 226. Her own portrait. The mirror above the chimney-piece here is placed at such an angle as to reflect the whole suite of rooms.

Room IX (*Queen Mary's Closet*). On the left: 251. *Giulio Romano*, Holy Family; 267. *Dutch Master*, Sophonisba.

Room X (*The Queen's Gallery*) is a hall, 69 ft. long and 26 ft. broad, with tapestry representing scenes from the life of Alexander the Great, after *Le Brun*.

Room XI (*The Queen's Bedroom*) contains Queen Anne's bed, and has a ceiling painted by *Thornhill*, representing Aurora rising from the sea. To

the left: *307. *Francesco Francia*, Baptism of Christ. *L. Giordano*, 278. Offerings of the Magi; 288, 292. Myth of Cupid and Psyche, in 12 small pictures. *276. *Correggio*, Holy Family, with St. Jerome on the left, a small and admirable work of the painter's early period.

Room XII (*The Queen's Drawing Room*), with ceiling painted by *Ferris*, representing Queen Anne as the Goddess of Justice. The windows command a fine view of the gardens and canal ($\frac{3}{4}$ M. long). The pictures are all by *West*: above the door, 309. Duke of Cumberland and his two sisters, when children; 314. Peter denying his Master; 320. Death of General Wolfe (duplicate of the original in Grosvenor House); 321. Queen Charlotte; 322. Prince of Wales and Duke of York.

Room XIII (*The Queen's Audience Chamber*). On the left: 329. *P. Snayers*, Battle of Forty; *334. *Palamedes*, Embarking from Scheveningen. *Holbein*, 259. (?) Countess of Lennox, mother of Lord Darnley; *340. Henry VIII. and his family; 342. Meeting of Henry VIII. and Francis I. of France, at the Field of the Cloth of Gold. 798. *Mytens*, Portrait of the dwarf Sir Jeffery Hudson (immortalised in Scott's 'Peveril of the Peak').

Room XIV (*The Public Dining Room*). On the left: 354. *Beechey*, George III. reviewing the 10th Dragoons, the Prince of Wales on the right and the Duke of York on the left; 560. *Zuccherro*, Mary, Queen of Scots; 361. *Knapton*, Family of Frederick, Prince of Wales (the boy with the plan on his knee is George III.); above the fire-place, 663. *Van Dyck*, Cupid and Psyche; 363. *Sir T. Lawrence*, F. von Gentz; 365. *Walker*, Portrait of himself; 366. *Gainsborough*, Jewish Rabbi; 369. *Michael Wright*, John Lacy, comedian, in three characters; 376. *Dobson*, Portrait of himself and his wife. We proceed in a straight direction; the door to the left leads to the Queen's Chapel, etc. (see below).

Room XV (*The Prince of Wales's Presence Chamber*). On the left. *Rembrandt*, 381. Rabbi; 382. Dutch lady. *335. *Mabuse*, Adam and Eve; 380. *N. Poussin*, Nymphs and Satyrs; 404. *Heemskerck*, Quakers' meeting.

Room XVI (*The Prince of Wales's Drawing Room*). On the left: 407. *Van Belchamp*, Louis XIII. of France; 411. *Pourbus*, Mary de' Medici; 413. *Greuze*, Louis XVI. of France; 423. *Claude Lorrain*, Sea-port; 418. *Pourbus*, Henry IV. of France; 429. *Greuze*, Madame de Pompadour; above, 428. *Mignard*, Louis XIV., as a youth.

Room XVII (*The Prince of Wales's Bedroom*) contains tapestry representing the Battle of Solebay (1672), and a few portraits.

We now return to Room XIV (*Public Dining Room*), and pass through the door on the right, indicated by notices pointing the 'Way Out'.

QUEEN'S PRIVATE CHAPEL. On the left: *463. *Hondecoeter*, Birds; 464. *Snyders*, Still-life; *De Heem*, *467, 469. Still-life pieces. — The BATHING CLOSET adjoining the chapel contains the queen's marble bath. The PRIVATE DINING ROOM contains three bright red beds (William III.'s to the left; Queen Mary's to the right; George II.'s in the middle), and some portraits, including one of the Duchess of Brunswick, sister of George III., by *Angelica Kaufmann* (502). Adjoining it is a CLOSET with 12 saints by *Feti* (506).

QUEEN'S PRIVATE CHAMBER. In the centre: *106. *Unknown Flemish or German Master*, Triptych with the Crucifixion in the centre, the Bearing of the Cross to the left, the Resurrection to the right, and the Ecce Homo on the exterior, of admirable colouring. The KING'S PRIVATE DRESSING ROOM contains some poor copies of various well-known works and a bust of a negro. We then pass through GEORGE II.'S PRIVATE ROOM, with fruit and flower pieces, and a dark corner room into the long —

SOUTH GALLERY, where Raphael's famous cartoons, now at South Kensington (p. 338), were preserved until 1865. It is divided into five sections by partitions, and contains the most valuable smaller pictures of the collection. SECTION I.: *561. *Janet*, Queen Eleanor of France; 563. *Holbein* (?), Henry VIII., as a youth; 576. *Van Orley*, Death of Adonis; 579. *Hemessen*, St. Jerome; 581. *Mazzolini of Ferrara*, Turkish warrior; 578. *Schoreel*, Virgin and Child, SS. Andrew and Michael. — SECTION II.: 588. *Cranach*, The Judgment of Paris; *610. *Holbein*, Reskemeer (the hands beautifully painted); *589. *Dürer*, Portrait; *590. School of *Van Eyck*, Head

of a young man; *595. *Mabuse*, Children of Christian II. of Denmark; 601. *Remée* (Antwerp; d. 1678), Henry VII. and his queen Elizabeth, Henry VIII. and his queen Jane Seymour, copy of a fresco by *Holbein* in Whitehall, which was burned with that palace; 600. *L. Cranach*, St. Christopher and other saints; 602. *Lucas v. Leyden*, Joseph in prison. *Holbein*: *603. *Frobenius* (the famous printer); *608. The artist's parents. 676. School of *Frans Hals*, Portrait; 629, 637. *Gonzales Coques*, Portraits; 631. *Hendrik Pot*, Play scene (the actor here is supposed to be Charles I.); 638. *Van Dyck*, Dying saint. — SECTION III.: 654. *Aiter Rubens*, Venus and Adonis; 657. *Verdussen*, Windsor Castle; 662. *Molenaer*, Dutch merry-making; 666. Ascribed to *Holbein*, Face at a window, misnamed Will Somers, court jester of Henry VIII.; 680. *Rottenhammer*, Judgment of Paris; 684. *Withoos*, Flower-piece (1665). — SECTION IV.: 698. *Everdingen* (?), Landscape; 707. *Janssen*, Villiers, Duke of Buckingham; 710. *Dutch Master*, Portrait (described by the Catalogue as a portrait of Raphael by himself!); 734. *P. Brill*, Landscape; 731. *J. B. Weenix*, Dead game. — SECTION V.: 744. *Roestraeten*, Still-life (the earthenware jug very fine); 745, 754. *W. van de Velde*, Sea-pieces (sketches); *746. *Wynants*, Landscape; 748. *Brueghel the Elder*, Slaughter of the Innocents, thoroughly Dutch in conception; 751. *Holbein*, Landscape; 769. James I., copy of a painting by an unknown artist in Ham House. Above, opposite the window, 704. *Snyders*, Boar-hunt.

We now pass through a small, dark chamber on the right, and enter the last long gallery, called the —

*MANTEGNA GALLERY, which contains the gem of the whole collection, the Triumphal Procession of Cæsar, by *Mantegna* (Nos. 873-84), extending the whole length of the wall, and protected by glass. The series of pictures, painted in distemper upon linen, is in parts sadly defaced, and has also been retouched. Mantegna began the work, which was intended for stage-scenery, in 1485, and finished it in 1490-92. The series was purchased by Charles I. along with the rest of the Duke of Mantua's collection in 1628, and was valued by the Parliament after the king's death at 1000*l*. It was rescued by Cromwell, along with Raphael's cartoons. The lighting of the room prevents these paintings being seen to advantage.

Section I. Beginning of the procession with trumpeters, standard-bearers, and warriors; on the flag-poles paintings of the victories of Cæsar. — II. Statues of Jupiter and Juno in chariots, bust of Cybele, war-like instruments. — III. Trophies of war; weapons, urns, tripods, etc. — IV. Precious vessels and ornaments; oxen led by pages; train of musicians. — V. Elephants bearing fruit, flowers, and candelabra. — VI. Urns, armour, etc., borne in triumph. — VII. Procession of the captives; men, women, and children, and mocking figures among the populace. — VIII. Dancing musicians, standard-bearers with garlands; among them a soldier of the German Legion, bearing a standard with the she-wolf of Rome. — IX. *Julius Cæsar*, with sceptre and palm-branch, in a triumphal car; behind him *Victoria*; on his standard the legend, 'Veni, vidi, vici'.

'With a stern realism, which was his virtue, Mantegna multiplied illustrations of the classic age in a severe and chastened style, balancing his composition with the known economy of the Greek relief, conserving the dignity of sculptural movement and gait, and the grave marks of the classic statuary, modifying them though but slightly with the newer accent of Donatello. . . . His contour is tenuous and fine and remarkable for a graceful and easy flow; his clear lights, shaded with grey, are blended with extraordinary delicacy, his colours are bright and variegated, yet thin, spare, and of gauzy substance.' — *Crowe and Cavalcaselle*.

The Mantegna Gallery also contains a few other paintings, including portraits of Jane Shore, mistress of Edward IV. (No. 793; immediately to the right of the door by which we enter) and of Christian, Duke of Brunswick, in his youth (No. 569; by *Honthorst*).

To the left, at the end of this gallery, are three small rooms recently opened to the public. The most interesting of these is CARDINAL WOLSEY'S CLOSET, with a fine ceiling, panelled walls, and a frieze of paintings on panel from the History of the Passion.

We now pass the top of the QUEEN'S STAIRCASE, embellished with ceiling-paintings by *Vick*, and a large picture by *Honthorst*, representing Charles I. and his wife as Apollo and Diana, and reach two other rooms, which contain the remainder of the pictures.

ROOM I (*The Queen's Guard Chamber*). On the left: 811. *Ciro Ferri*, Triumph of Bacchus; 815, 816. Portraits of Giulio Romano and Michael Angelo; 818. *Milani*, Portrait of a child; 819. Portrait of Tintoretto; 824. *Kneller*, John Locke; 839. *Battoni*, Pope Benedict XIV.; 842. Frederick the Great; 846. *Kneller*, Sir Isaac Newton; 850. *Romanelli*, after *Guido Reni*, Triumph of Venus, with Bacchus and Ariadne; 862. *Lely*, Portrait of himself. The wrought-iron railings, long ascribed to Huntington Shaw (p. 341) but more probably by Jean Tijou, are two of twelve formerly in the gardens. — We now pass through a small *Ante-Room* into —

ROOM II (*The Queen's Presence Chamber*), with sea-pieces: 871. *Zuccherro*, Adoration of the Shepherds; 873. *Post*, View in the West Indies. *W. van de Velde*, *879. British ship engaged with three Spanish vessels; 880. Close of the same action. 884. *James*, View on the Thames, comprising old London Bridge; 898, 899. *Huggins*, Rattle of Trafalgar. *W. van de Velde*, 902. British fleet attacking the French fleet in a harbour; *910. Burning of a fleet. 887. *S. van Ruysdael*, River in Holland; 912. *W. van de Velde*, Boats attacking the Dutch fleet in a harbour. Here also are two pieces of timber from Nelson's flag-ship, the *Victory*.

We now return and descend the Queen's Staircase, at the foot of which we turn to the left and enter the *Fountain Court*, surrounded by cloisters, built by *Wren*. On the S. wall are twelve circular paintings of the Labours of Hercules, by *Laguerre*, now almost obliterated. Farther on we enter the gardens, in front of the E. façade of the Palace.

The **Garden* is laid out in the French style, and embellished with tasteful flower-beds and shady avenues. Immediately opposite the centre of the façade is the *Long Canal*, $\frac{3}{4}$ M. long and 150 ft. wide, constructed by Charles II. On each side of the canal is the House Park. — In the Pond Garden, to the W. of the Privy Garden, on the S. side of the Palace, is exhibited a vine of the Black Hamburgh variety, planted in 1768 by Lancelot ('Capability') Brown, the stem of which is 38 in. in circumference, and the branches of which spread over an area of 2200 sq. ft. The yield of this gigantic vine amounts annually to 1200 or 1300 bunches of grapes, weighing about $\frac{3}{4}$ lb. each. — The old *Tennis Court*, opening from the garden to the N. of the Palace, is still used.

The *Maze* (adm. 1d.), or labyrinth, in the so-called *Wilderness* to the N. of the Palace, may be successfully penetrated by keeping invariably to the left, *except the first time* we have an option, when we keep to the extreme *right*; in coming out, we keep to the *right*, till we reach the same place, when we turn to the *left*.

On leaving Hampton Court by the *Lion Gates*, near the Maze, we see immediately opposite one of the entrances to *Bushy Park*, a royal domain of about 1000 acres. There are three other gates: *viz.* one near Teddington, one at Hampton Wick (p. 386), and one at Hampton village. Its white-thorn trees in blossom are very beautiful, but its chief glory is in the end of spring or in early summer, when the horse-chestnuts are in full bloom, affording a sight

quite unequalled in England (usually announced in the London papers). These majestic old trees, planted by William III. and interspersed with limes, form a triple avenue, of more than a mile in length, from Hampton Court to Teddington. Near the Hampton Court end of the avenue is a curious basin with carp and gold-fish. The deer in the park are so tame that they scarcely exert themselves to get out of the way of visitors. They even thrust their heads in at the open windows of the houses that look on the park, insisting on being fed. The residence of the ranger is a sombre red brick house, screened off by railings, near one margin of the park.

We turn to the left on quitting the park. The road almost immediately forks, when we keep to the right, and then take the second turning on the right, passing the garden of the *Clarence Hotel* and leading to (1 $\frac{1}{4}$ M.) *Teddington Station*. The train from Teddington to Richmond passes *Strawberry Hill* (p. 385), *Twickenham* (p. 385), and *St. Margaret's*. From Richmond to London by rail, see p. 373. — The walk from Teddington to (3 M.) Richmond is very picturesque (fine cedars). Carriage from Hampton Court to Teddington 2s. 6d., to Richmond 6s. Waggonettes ply through Bushy Park between Hampton Court and Teddington (fare 2d.); omnibus to Richmond (6d.) and Kew (1s.), see p. 373.

Richmond (**Star and Garter*, with fine view from the terrace, L. from 2s. 6d., D. 6s. 6d.; *Queen's*, opposite; **Talbot Hotel*, facing the bridge above the new lock. R., A., & B. from 6s. 6d., pens. from 10s. 6d., D. 3s. 6d. or 5s. 6d.; several tea-gardens and coffee-houses; 'Maids of honour', a favourite kind of cake) may be reached direct from London by the South Western Railway (N. Entrance, p. 57), the North London Railway from Broad St. (p. 55), or the Metropolitan District Railway every halfhour, by a Richmond omnibus (fare 1s.), or, in summer, by the steamboat. It is a small town on the right bank of the Thames, charmingly situated on the slope of a hill. Ascending the broad main street of the town to the right, we reach (to the right, near the top of the hill) the charming *Terrace Gardens*, commanding a beautiful *View. Pretty walks also wind along the opposite bank of the Thames, and the grounds formerly belonging to the Duke of Buccleuch were opened as a public garden in May, 1887. A *Theatre*, with accommodation for 800 spectators, was opened in 1890 adjoining the Old Castle Hotel. Pop. (1891) 22,684.

The original name of the place was *Sheen* ('beautiful'), which still survives in the neighbouring *East Sheen*. Edward I. possessed a palace here, which was rebuilt in 1499 by Henry VII., the founder of the Tudor dynasty, who named it Richmond, after his own title. Henry VIII. and his daughter Elizabeth often held their courts in this palace, and the latter died here in 1603. In 1648 the palace was demolished by order of Parliament, and all that now remains of it is a stone gateway in Richmond Green.

Richmond is a favourite summer-resort, both of Londoners and strangers; and its large park, 2255 acres in area, and 8 M. in circumference, is frequented in fine weather by crowds of pedestrians, horsemen, and carriages. Large herds of deer here also add to the charms of the park. *Pembroke Lodge* in this park was the seat of Lord John Russell (d. 1878). — The small church of Richmond contains the tombs of James Thomson, the poet of the 'Seasons', and Edmund Kean, the famous actor (d. 1833).

From Richmond we may take the omnibus (6d.) or tramway (2d.; from the N. end of the town) to **Kew** (*Star and Garter*; *Kew Gardens Hotel*, close to Kew Gardens Station, R. & A. 3s., B. 2s., also 'pension'), the beautiful ***Botanic Gardens** of which are open gratis daily from noon (on Sundays from 1 p.m.) till sunset; the hothouses are open daily from 1 p.m. — Kew is reached from London direct by any of the routes to Richmond (see p. 373). The present Director of the gardens is Dr. W. T. Thiselton Dyer, whose predecessors were the distinguished botanists Sir Joseph D. Hooker and Sir William J. Hooker. Official Guide to the Gardens 6d.; Plan of the Gardens (useful) 2d.

Kew has two railway-stations, *Kew Bridge Station* on the left, and *Kew Gardens Station* on the right bank of the Thames. Leaving the first of these, we cross the Thames to *Kew Green*, and thence proceed to the right to the principal entrance of the Gardens, near which is *Kew Cottage*. From Kew Gardens station a short road leads direct to the Lichfield Gate, which is visible from the station. Visitors may not bring eatables into the Gardens, or pluck even the wild flowers. Smoking is strictly prohibited in the houses, but is permitted both in the Gardens and in the Arboretum (see below).

The path to the right on entering by the principal gate leads straight to *Kew Palace* (p. 382). To the left lie the *Botanic Gardens*, with numerous hothouses, where the ferns, orchids, and cacti are particularly interesting. By the pond, at the S. end of the Gardens, are the **Palm House* (362 ft. long, 100 ft. broad, and 66 ft. high), where the temperature is kept at 80° Fahr., and the *Water Lily House*. A little to the N. of the artificial piece of water is the *Tropical House*, containing the tank for the *Victoria Regia*, which flowers in August. There are also three *Botanical Museums* in different parts of the Gardens. To the S. and W. of the Botanic Gardens proper, and separated from them by a wire-fence, lies the *Arboretum*, covering an area of 178 acres, which extends to the Thames, and is intersected in every direction by shady walks and avenues. In the N. part is a small *American Garden*, with magnolias and fine azaleas (best about the end of May). On the path leading from the pond towards the Richmond Gate, the elegant *North Gallery*, the gift of Miss North (d. 1891), was opened in 1882. It contains, in geographical sequence, a most interesting collection of tropical flowers, etc., sketched by Miss North in their native localities (catalogue 3d.).

The * *Winter Garden*, or *Temperate House*, built in 1865 at a cost of 35,000*l.*, is designed for keeping plants of the temperate zone during winter. The central portion is 212 ft. long, 137 ft. wide, and 60 ft. high; with the wings the total length is 582 ft. At the S. extremity of the Arboretum is the *Pagoda*, rising in ten stories to a height of 165 ft., the summit of which, in clear weather, commands the environs for 30 M. round (no admission). Near the *Pagoda* is a *Refreshment Pavilion* (tea, ices, etc.). Both the Gardens and the Arboretum contain a number of small ornamental *Temples*.

Kew Palace, a quaint red brick building to the N. of the gardens, was a favourite residence of George III. and of Queen Charlotte, who died here in 1818. — The church of Kew, built in 1814, contains an organ presented by George IV., on which Händel is said to have played. Gainsborough (d. 1788), the artist, is buried in the churchyard. *Cambridge Cottage* was the residence of the aged Duchess of Cambridge (d. 1889).

On the left bank of the Thames lies *Brentford* (p. 385), the official county town of Middlesex. Its name often occurs in English literature; thus the 'two Kings of Brentford on one throne' are mentioned by Cowper and in the 'Rehearsal'. Adjacent is *Sion House*, a place of great historic interest, which was a nunnery in the 15th cent., and is now the property of the Duke of Northumberland.

A footpath on the right bank of the Thames leads through *Old Richmond Park* to Richmond. In this park is the *Kew Observatory*, eminent for its important work in meteorology, magnetism, electricity, and the verification of scientific instruments.

37. The Thames from London Bridge to Hampton Court.

STEAMBOATS are advertised to ply in summer, tide permitting, from *London Bridge* to *Hampton Court* (22 M. in 2-3 hrs.; fare 1*s.* 6*d.*, return 2*s.* 6*d.*); but they are often unable to proceed farther than *Kew*. By embarking at *Chelsea* or *Battersea Park* the traveller may shorten the trip by about 1 hour. STEAM LAUNCHES also ply from *Richmond* to *Staines*, etc. The scenery, after *London* is fairly left behind, is of a very soft and pleasing character, consisting of luxuriant woods, smiling meadows, and picturesque villas and villages. The course of the river is very tortuous. The words right and left in the following description are used with reference to going upstream.

ROWING AND SAILING BOATS may be hired at Richmond, Kingston, Hampton Wick, and several other places on the river, the charges varying according to the season, the size of the boat, etc. (previous understanding advisable). ELECTRIC and other MOTOR LAUNCHES may also be hired. The prettiest part of the river near London for short boating excursions is the stretch between Richmond and Hampton Court. A trilling fee, which may be ascertained from the official table posted at each lock (3*d.*-1*s.* for rowing-boats), has to be paid for passing the locks. Rowing-boats going upstream generally keep near the bank to escape the current. Boats pass each other to the right, but a boat overtaking another one keeps to the left.

For the river above Hampton Court, see *Baedeker's Handbook to Great Britain*.

The prominent objects on both banks of the Thames between London Bridge and Battersea Bridge have already been pointed out in various parts of the Handbook, so that nothing more is required here than a list of them in the order in which they occur, with references to the pages where they are described: — *South Eastern Railway Bridge*, *Southwark Bridge* (p. 151), *St. Paul's Cathedral* (right; p. 107), *London, Chatham, and Dover Railway Bridge* (p. 148), *Blackfriars Bridge* (p. 147), *Victoria Embankment* (right; p. 145), the *City of London School* (right; p. 147), the *Temple* (right; p. 168), with the new *Law Courts* (p. 172) appearing above it, *Somerset House* (right; p. 174), *Waterloo Bridge* (p. 175), *Savoy and Cecil Hotels* (right; p. 7), *Cleopatra's Needle* (right; p. 146), *Charing Cross Railway Bridge*, *Montague House* (right; p. 227), *New Scotland Yard* (right; p. 227), *Westminster Bridge* (p. 236), *Houses of Parliament* (right; p. 228), *Westminster Abbey* (right; p. 237), *Albert Embankment* (left; p. 147), *St. Thomas's Hospital* (left; p. 354), *Lambeth Palace* (left; p. 354), *Lambeth Bridge* (p. 354), *Vauxhall Bridge* (p. 346), *London, Chatham, and Dover Railway Bridge* (*Grosvenor Road Bridge*, p. 346), *Chelsea Suspension Bridge* (p. 346), *Battersea Park* (left; p. 357), *Chelsea Hospital* (right; p. 347), *Albert Bridge* (p. 346), *Battersea Bridge* (p. 346).

A little way above Battersea is another *Railway Bridge*, beyond which we reach *Wandsworth Bridge* and —

L. *Wandsworth* (railway-station, see p. 397), an outlying suburb of London, containing a large number of factories and breweries. *Wandsworth Prison* accommodates about 1000 male prisoners. The old *Huguenot Burial Ground* here is interesting. The scenery now begins to become more rural in character, and the dusky hues of the great city give place to the green tints of meadow and woodland. About 1 M. above Wandsworth the river is spanned by *Putney Bridge*, erected in 1886, connecting Fulham, on the right, with Putney, on the left.

R. **Fulham** is principally noted for containing a country residence of the Bishops of London, who have been lords of the manor from very early times. The Episcopal Palace, which stands above the bridge, dates in part from the 16th century. Its grounds contain some fine old trees, and are enclosed by a moat about 1 M. in circumference. In the library are portraits of *Sandys*, Archbishop of York, *Laud*, *Ridley* the martyr, and other ecclesiastics, chiefly Bishops of London. The first bishop who is known with certainty to have resided here was Robert Seal, in 1241. A handsome, but somewhat incongruous, chapel was added to the palace in 1867. *Fulham Church* has a tower of the 14th cent., and contains the tombs of numerous Bishops of London. In a house at the N. end of Fulham, on the road to Hammersmith, Richardson wrote '*Clarissa Harlowe*'. In Fulham (Parson's Green station, p. 59) are the pleasant pre-

mises of the *Hurlingham Club*, with grounds for pigeon-shooting, polo, lawn-tennis, etc.

L. Putney (railway-station, p. 397) is well known to Londoners as the starting-point for the annual boat-race between Oxford and Cambridge universities (p. 72), which takes place on the river between this village and Mortlake (p. 385).

Thomas Cromwell, Wolsey's secretary, and afterwards Earl of Essex, was the son of a Putney blacksmith; and Edward Gibbon, the historian, was born here in 1737. In 1806 William Pitt died at Bowling Green House, on the S. side of the town, near Putney Heath, where, eight years before, he had engaged in a duel with George Tierney. Lord Castlereagh and George Canning also fought a duel on the heath in 1809. The tower of Putney Church is about 400 years old.

*Beautiful walk from Putney over Putney Heath, through the village of Roehampton (1½ M. to the S.) and Richmond Park, to (4 M.) Richmond.

The fine old house, called *Barn Elms*, which we now soon observe on the left, was granted by Queen Elizabeth to Sir Francis Walsingham, who entertained his sovereign lady here on various occasions. It was afterwards occupied by Jacob Tonson, the publisher, who built a room here for the famous portraits of the Kit-Cat Club, painted for him by Sir Godfrey Kneller (p. 392). The *Ranelagh Club* here has polo grounds, a golf course, lawn tennis courts, etc.

On the opposite bank, a little farther on, formerly stood *Brandenburgh House*, built in the time of Charles I.; it was once inhabited by Fairfax the Parliamentary general, by Queen Caroline, consort of George IV., who died here in 1821, and by various other notabilities.

R. Hammersmith (railway-station), now a town of considerable size, but of little interest to strangers. The *Church of St. Paul*, consecrated in 1631, containing some interesting monuments, a ceiling painted by Cipriani, and an altar-piece carved by Grinling Gibbons, was pulled down in 1882 to make room for a new and larger edifice. The town contains numerous Roman Catholic inhabitants and institutions. Some of the houses in the Mall date from the time of Queen Anne. Hammersmith is connected by a suspension-bridge with the cluster of villas called *Castelnau*. — *St. Paul's School*, founded in 1512, was transferred to Hammersmith from behind St. Paul's Cathedral in 1884. Among its eminent alumni are Camden, Milton, the first Duke of Marlborough, Pepys, Jeffreys, Major André, and Jowett. A little to the N., near Addison Road Station, is the huge building of *Olympia* (p. 67).

R. Chiswick (railway-station, p. 397) contains the gardens of the Horticultural Society (p. 323). Opposite Chiswick lies *Chiswick Eyot*.

In *Chiswick House*, the property of the Duke of Devonshire, Charles James Fox died in 1806, and George Canning in 1827. It was built by the Earl of Burlington, the builder of Burlington House, Piccadilly (p. 267), in imitation of the Villa Capra at Vicenza, one of Palladio's best works. The wings, by Wyatt, were added afterwards. — The churchyard contains the grave of Hogarth, the painter (d. 1764), who died in a dwelling near the church, now called Hogarth House.

L. Barnes (railway-station, p. 397), a village with a church

partly of the 12th cent., freely restored, and possessing a modern, ivy-clad tower. At the next bend lies —

L. Mortlake (rail. stat., p. 397), with a church occupying the site of an edifice of the 14th cent.; the tower dates from 1543. In the interior is a tablet to *Sir Philip Francis* (d. 1818), now usually identified with *Junius*. Mortlake is the terminus of the University Boat Race course (comp. p. 384).

The two famous astrologers, Dee and Partridge, resided at Mortlake, where Queen Elizabeth is said to have consulted the first-named. Sir Richard (d. 1891) and Lady Burton are buried here, under a tent of white marble. — *Pleasant walk through (S.) East Sheen to Richmond Park.

L. Kew (p. 381) has a railway-station on the opposite bank, with which a stone bridge connects it. Picturesque walk to Richmond. It was on an 'eyot' between Richmond and Kew that Prince William (William IV.) used to meet Perdita Robinson.

R. Brentford (p. 382), near which is *Sion House* (p. 382).

R. Isleworth (rail. stat.), a favourite residence of London merchants, with numerous villas and market-gardens. The woods and lawns on the banks of the river in this neighbourhood are particularly charming. The course of the stream is from S. to N. A new lock, the first on the river, was opened here in 1894; beyond it we pass under a railway-bridge, and then a stone bridge, the latter at —

L. Richmond (see p. 380); boats may be hired here (p. 382).

L. Petersham (Dysart Arms), with a red brick church, in a quaint classical style, dating from 1505. Close to the church is *Ham House* (Earl of Dysart), also of red brick, with its back to the river, the meeting-place of the Cabal during its tenancy by the Duke of Lauderdale.

A little farther from the river stands *Sudbrook House*, built by the Duke of Argyll (d. 1743), and now a hydropathic establishment. It is immortalised by Scott in the 'Heart of Midlothian', as the scene of the interview between Jeanie Deans and the Duke.

On the opposite bank of the Thames is —

R. Twickenham (*Railway; King's Head; Albany; White Swan*, by the river), with a great number of interesting historical villas and mansions. The name most intimately associated with the place is that of Pope, whose villa, however, has been replaced by another (occupied by Mr. Labouchere), while his grotto is also altered. The poet was buried in the old parish church, and its present modern successor still contains his monument, erected by Bishop Warburton in 1761. On the outside wall of the church is a tablet placed by Pope in memory of his nurse who served him for 38 years. Kitty Clive (d. 1785), the actress, is also buried in the churchyard. Near the site of Pope's villa stands *Orleans House*, a building of red brick, once the residence of Louis Philippe and other members of the Orleans family, and now for sale. Farther up the river, about $\frac{1}{2}$ M. above Twickenham, is *Strawberry Hill*, Horace Walpole's famous villa; it was long the residence of the late Countess Walde-

grave, who collected here a great many of the objects of art which adorned it in Walpole's time. Among other celebrities connected with Twickenham is Henry Fielding, the novelist. *Eel Pie Island* (Inn), opposite Twickenham, is a favourite resort of picnic parties.

R. *Teddington* (p. 380), with the second lock on the Thames and a new foot-bridge (opened in 1889).

L. *Kingston* (*Griffin; Sun; Wheatsheaf*; rail. stat., p. 397), an old Saxon town, where some of the early kings of England were crowned. In the market-place, surrounded by an ornamental iron railing, is the *Stone* which is said to have been used as the king's seat during the coronation ceremony. The names of those believed to have been crowned here are carved on the stone. The *Town Hall* is an imposing edifice, built in 1840. The *Church of All Saints* is a fine cruciform structure, dating in part from the 14th century. Kingston is united with *Hampton Wick* on the other bank, by a stone bridge, constructed in 1827. It is surrounded by numerous villas and country-residences, and is a favourite resort of Londoners in summer.

Rowing and sailing boats may be hired either at Kingston or Hampton Wick. Pleasant walks to *Ham Common*, and through *Bushy Park* to (2 M.) *Hampton Court*. — The Guildford coach (p. 35) passes through Kingston.

Steaming past *Surbiton*, the southern suburb of Kingston, and *Thames Ditton* (p. 374), on the left, we now arrive at the bridge crossing the river at —

Hampton Court, see p. 374. (The village of *Hampton* lies on the right, about 1 M. farther up.)

38. Hampstead. Highgate.

The visitor should go to *Hampstead* by omnibus (No. 82, p. 50) or train (North London Railway, from Broad Street), and walk thence to *Highgate*.

The two hills of Hampstead and Highgate, lying to the N. of London, are well worth visiting for the extensive views they command of the metropolis and the surrounding country.

The village of **Hampstead** ('home-stead'), has been long since reached by the ever advancing suburbs of London, from which it can now scarcely be distinguished. It is an ancient place, known as early as the time of the Romans; and various Roman antiquities have been found in the neighbourhood, particularly at the mineral wells. These wells (in Well Walk, to the E. of the High Street) were discovered or re-discovered about 1620, and for a time made Hampstead a fashionable spa; the old well-house is now used as a church. Well Walk also contains the house in which John Keats and his brother lodged in 1817-1818, and at the bottom of John Street, near Hampstead Heath Station, is *Lawn Bank* (then called Wentworth Place: memorial tablet), where Keats lived with his friend Charles Brown in 1818-20. Part of 'Endymion' was written in the first of these, and much of Keats's finest work, including

parts of 'Hyperion' and the 'Eve of St. Agnes', was done at Lawn Bank. Leigh Hunt long lived in a cottage in the Vale of Health, a cluster of houses in the centre of the S. part of the heath; the site is now occupied by the Vale of Health Hotel. The parish church of *St. John* dates from 1747, and with its square tower forms a conspicuous object in the view from many parts of London. It contains a bust of Keats, by *Miss Anne Whitney* of Boston (U. S. A.), placed here in 1894 by a few American admirers of the poet. In the churchyard are buried *Sir James Mackintosh* (d. 1832), *Joanna Bailie* (d. 1851; memorial tablet in the church), her sister *Agnes* (d. 1861, aged 100 years), and *Constable*, the painter (d. 1837), who has left many painted memorials of his love for Hampstead (see, e.g., his pictures of Hampstead in the National Gallery, p. 209). The well-known Kit-Cat Club, which numbered Addison, Steele, and Pope among its members, held its first meetings in a tavern at Hampstead.

***Hampstead Heath** (430 ft. above the sea-level) is one of the most open and picturesque spots in the immediate neighbourhood of London, and is a favourite and justly valued resort of holiday-makers and all who appreciate pure and invigorating air. The heath is about 240 acres in extent. Its wild and irregular beauty, and picturesque alternations of hill and hollow, make it a refreshing contrast to the trim elegance of the Parks. The heath was once a notorious haunt of highwaymen. Some years ago the lord of the manor began to lay out the heath for building purposes; but fortunately his intention was frustrated, and the heath purchased by the Metropolitan Board of Works for the unrestricted use of the public. *Parliament Hill*, to the S.E. of the heath proper has also been acquired for the public. A supposed tumulus, known as 'Queen Boadicea's Grave', was investigated here in 1895 with disappointing results. Near the ponds at the S.E. corner of the heath, the Fleet Brook (p. 164) takes its rise. The garden of the *Bull and Bush Inn*, on the N. margin of the heath, contains a holly planted by Hogarth, the painter; and '*Jack Straw's Castle*', on the highest part of the heath, near the flag-staff, is another interesting old inn. Lord Chatham (1708-78) died at *Wildwoods*, near the Bull and Bush, in a room with an oriel window on the upper floor (N.E. angle of the house). On public holidays Hampstead Heath is generally visited by 25-50,000 Londoners and presents a gay and characteristic scene of popular enjoyment.

The *View from the highest part of the heath is extensive and interesting. On the S. lies London, with the dome of St. Paul's and the towers of Westminster rising conspicuously from the dark masses of houses; while beyond may be discerned the green hills of Surrey and the glittering roof of the Crystal Palace at Sydenham. The varied prospect to the W. includes Harrow-on-the-Hill (p. 393; distinguishable by the lofty spire on an isolated emi-

nence), and, in clear weather, Windsor Castle itself. To the N. lies a fertile and well-peopled tract, studded with numerous villages and houses and extending to Highwood Hill, Totteridge, and Barnet. To the E., in immediate proximity, we see the sister hill of Highgate, and in clear weather we may descry the reach of the Thames at Gravesend.

We leave Hampstead Heath at the N. end, near 'Jack Straw's Castle', and follow *Heath* or *Spaniards' Road* leading to the N.E. to Highgate. We soon reach, on the left, the '*Spaniards' Inn*', the gathering point of the 'No Popery' rioters of 1780, and described by Dickens in '*Barnaby Rudge*'. The stretch of road between 'Jack Straw's Castle' and this point is perhaps the most open and elevated near London, affording fine views to the N.W. and S.E. To the left, just beyond the inn, is the course of the *Hampstead Golf Club*. The road then leads between *Caen Wood*, with its fine old oaks, on the right, and *Bishop's Wood* on the left. Caen Wood or Ken Wood House, was the seat of the celebrated judge, Lord Mansfield, who died here in 1793. Bishop's Wood once formed part of the park of the Bishops of London. We now follow *Hampstead Lane*, passing the grounds of *Caen Wood Towers* on the right, and reach *Highgate*. To the right diverges The Grove, in the third house in which, to the right, Coleridge died in 1834.

There is also a pleasant path from Hampstead to Highgate leading past the Ponds and over *Parliament Hill*, an extension of Hampstead Heath on the S.E., bounded on the E. by Highgate Road.

Highgate, which is situated on a hill about 30 ft. lower than Hampstead Heath, is one of the healthiest and most favourite sites for villas in the outskirts of London. The view which it commands is similar in character to that from Hampstead, but not so fine. The new church, built in the Gothic style in 1833, is a handsome edifice, and, from its situation, very conspicuous. The Highgate or North London **Cemetery*, lying on the slope of the hill just below the church, is very picturesque and tastefully laid out. The catacombs are in the Egyptian style, with cypresses, and the terraces afford a fine view. *Michael Faraday*, the great chemist (d. 1867; by the E. wall), *Lord Lyndhurst* (d. 1863), and *George Eliot* (d. 1880; near the Swain's Lane entrance to the lower part of the cemetery) are buried here. *Samuel Taylor Coleridge* (d. 1834) is interred in a vault below the adjacent Grammar School, which, founded in 1565, was lately rebuilt in the French Gothic style. To the E. of the upper part of Highgate Cemetery is **Waterlow Park*, 29 acres in extent, formerly the grounds of Fairseat House, the residence of Sir Sidney Waterlow, and presented to the public by that gentleman in 1891. In this park is the quaint old *Lauderdale House*, once occupied by Nell Gwynne and restored in 1893. To the W. of the Cemetery is *Holly Lodge*, the residence of Baroness Burdett Coutts, surrounded by spacious grounds.

The E. entrance of Waterlow Park is at the top of Highgate Hill,

near *St. Joseph's Retreat*, the chief seat of the Passionist Fathers in England, with a handsome new church opened in 1891. On the opposite side of Highgate Hill, a little below *St. Joseph's Retreat*, is *Cromwell House*, said to have been built for Cromwell's son-in-law, General Ireton, and now a Convalescent Hospital for Children. It is a plain red-brick mansion, with a fine oak staircase, on the newel of which are small carved figures representing officers of Cromwell's army, etc. The *Whittington Almshouses* at the foot of the hill were established by the famous Lord Mayor of that name, and are popularly supposed to occupy the very spot where he heard the bells inviting him to return. Close by is the stone on which he is said to have rested, now forming part of a lamp-post; it is needless to say that its identity is more than doubtful. — The *Highgate Gravel Pit Wood*, 70 acres in extent and about 1 M. to the N., was opened as a public park in 1886.

Highgate used to be notorious for a kind of mock pilgrimage made to it for the purpose of 'swearing on the horns.' By the terms of his oath the pilgrim was bound never to kiss the maid when he could kiss the mistress, never to drink small beer when he could get strong, etc., 'unless he liked it best'. Some old rams' heads are still preserved at the inns. Byron alludes to this custom in 'Childe Harold', Canto I.

Highgate station, on the Great Northern Railway, lies to the E. of the town, and is daily passed by numerous trains. *Omnibuses* (p. 35) and *Tramways* (p. 34) ply from *Highgate Archway*, at the foot of Highgate Hill, to Tottenham Court Road, King's Cross, and Gray's Inn Road. About 2 M. off, on the elevated ground to the E. of *Muswell Hill* and N. of *Hornsey*, is the *Alexandra Palace* (intermittently open), an establishment resembling the Crystal Palace, with a large park, theatre and concert hall, panorama, etc.

39. Epping Forest. Waltham Abbey. Rye House.

Great Eastern Railway to (12 M.) *Loughton*, in 1 hr. (fares 2s. 1d., 1s. 7d., 1s. 1 $\frac{1}{2}$ d.). From *Loughton*, which may also be reached from *Chalk Farm* and other stations of the *North London Railway* (viâ *Dalston Junction*), we go on foot, through *Epping Forest*, to (5 M.) *Waltham Abbey*. From *Waltham Abbey* to (6 M.) *Rye House* by railway. From *Rye House* back to (19 M.) *London* by railway (fares 3s. 8d., 2s. 10d., 1s. 8d.).

We may start either from *Fenchurch Street Station* (p. 56) or from *Liverpool Street Station* (p. 54). The first stations after *Liverpool Street* are *Bishopsgate*, *Bethnal Green* (p. 163), *Old Ford*, and *Stratford*, where the train joins the *North London line*. Then *Leyton* (with a new Technical Institute, opened in 1896) and *Leytonstone*. At (8 M.) *Snaresbrook* is an *Infant Orphan Asylum*, with accommodation for 300 children (to the left of the line). 8 $\frac{3}{4}$ M. *George Lane*; 9 $\frac{3}{4}$ M. *Woodford*, 3 M. from *Chingford* (see p. 390). About 11 $\frac{1}{2}$ M. to the E. of (11 M.) *Buckhurst Hill* lies *Chigwell*, where the 'King's Head' is the original of the 'Maypole' in 'Barnaby Rudge'. Then (12 M.) *Loughton* (*Railway Hotel*), within a few

hundred paces of the Forest. About $\frac{3}{4}$ M. from the station is the *Oriole Vegetarian Hospital & Convalescent Home*.

Another route to Epping Forest is by the Great Eastern Railway from Liverpool Street, via *Wood Street*, the station for *Walthamston*, to (9 M.) *Chingford* (fares 1s. 5d., 1s. 1d., 10d.), which may also be reached from the *North London Railway* via *Dalston Junction* and *Hackney* or via *Gospel Oak*. — *Chingford* (**Royal Forest Hotel*. R. & A. from 4s., table d'hôte 5s.), which lies 2 M. to the W. of Buckhurst Hill, about $4\frac{1}{2}$ M. to the S.E. of Waltham Abbey, and $2\frac{1}{2}$ M. to the S. of High Beach (see below), is perhaps the best starting-point from which to visit the most attractive parts of the Forest. Open conveyances of various kinds run from Chingford station and from the *Royal Forest Hotel* to High Beach (6d. each), Waltham Abbey, Chigwell, Epping, and other points of interest; the best conveyance is the four-horse coach starting at the hotel. The quaint old house adjoining the hotel, known as 'Queen Elizabeth's Hunting Lodge', contains a small museum intended to illustrate the history, natural history, and archaeology of Epping Forest and Hainault Forest (see below). The *Connaught Grounds* contain eleven lawn-tennis courts (1-2s. per hr.), and there is also a good golf-course. On an eminence to the W. of Chingford is an obelisk, due N. from Greenwich Observatory, and sometimes used in verifying astronomical calculations.

Epping Forest, along with the adjoining *Hainault Forest*, at one time extended almost to the gates of London. In 1793 there still remained 12,000 acres unenclosed, but these have been since reduced to about 3500 acres. The whole of the unenclosed part of the Forest was purchased by the Corporation of London, and was opened by Queen Victoria in May, 1882, as a free and inalienable public park and place of recreation. One of the finest points in the Forest, if not the very finest, is **High Beach*, an elevated tract covered with magnificent beech-trees, about $1\frac{1}{2}$ M. from Loughton. Tennyson was living here when he wrote 'The Talking Oak' and 'Locksley Hall'. There is an inn here, called the 'King's Oak', which is much resorted to by picnic parties. About $2\frac{1}{2}$ M. farther on, on the northern verge of the Forest, stands *Copped* (or *Copt*) *Hall*, a country mansion in the midst of an extensive park. The town of *Epping* (Thatched House; Coek), with 2300 inhab., lies 2 M. to the E. of this point. Near *Buckhurst Hill* (see above) is the *Roebuck Inn*, and there is also a small inn (the *Robin Hood*) at the point where the road from Loughton joins that to High Beach.

On the high-road between Loughton (or Chingford) and Epping lies *Ambresbury Bank*, an old British camp, 12 acres in extent, and nearer Loughton is another similar earthwork. Tradition reports that it was here that Boadicea, Queen of the Iceni, was defeated by Suetonius, on which occasion 80,000 Britons are said to have perished. — A good map of Epping Forest, price 2d., may be obtained of H. Sell, 10 Bolt Court, Fleet Street. Good handbooks to the Forest are those of *E. N. Buxton* (Stanford; 1s. 6d.) and *Percy Lindley* (6d.).

***Waltham Abbey** lies on the river Lea, about 2 M. from the W. margin of the forest, and 6 M. to the W. of Copped Hall. The abbey was founded by the Saxon king Harold, and after his death in 1066 became his burial-place. The nave of the old abbey has been restored, and now serves as the parish-church. The round arches are specimens of very early Norman architecture, and may even

have been built before the Conquest. Adjoining the S. aisle is a fine Lady Chapel, in the Decorated style. The tower is modern.

The station of *Waltham Cross* lies $\frac{3}{4}$ M. to the W. of the abbey; and $\frac{1}{4}$ M. beyond the station stands *Waltham Cross*, one of the crosses which Edward I. erected on the different spots where the body of his queen Eleanor rested on its way from Nottinghamshire to London. The cross has been well restored. Another of these monuments, that at Charing Cross, has been already mentioned (see p. 177). Near one of the entrances to *Theobalds Park*, near Waltham Cross, stands the re-erected *Temple Bar* (comp. p. 171).

The railway journey from Waltham Cross to Rye House occupies 20 minutes. The intermediate stations are *Cheshunt*, with a large Nonconformist *Theological College*, and *Broxbourne*. At the latter is the Crown Inn, with an extensive garden, which, in the rose season, presents a beautiful sight.

The river *Lea*, near which the line runs, is still, as in the days of its old admirer Izaak Walton, famous for its fishing; and the various stations on this line are much frequented by London anglers. Nearly the whole of the river is divided into 'swims', which are either private property, or confined to subscribers. Visitors, however, can obtain a day's fishing by payment of a small fee (at the inns). The free portions of the river do not afford such good sport.

Rye House, a favourite summer-resort for schools, clubs, societies, and workshop picnics, was built in the reign of Henry VI.; it belonged, with the manor, to Henry VIII., and afterwards passed into private hands. It is now a hotel (R., B., & A. from 4s., pens. 7s. 6d.). There are still some remains of the old building, particularly the embattled *Gate House*. As many as 1000 school children or excursionists have dined in Rye House at one time. The grounds are large and beautiful, affording abundant open air amusements ('*Guide*', price 3d.). The fishing near Rye House, both in the *Lea* and the *New River*, is very good.

Rye House gave its name in 1683 to the famous 'Rye House Plot', which had for its object the assassination of Charles II. and the Duke of York, as they travelled that way. The supposed conspiracy, which was headed by Rumbold, then owner of the manor, is said to have failed on account of the premature arrival of the King and his brother. It led to the execution of Rumbold, Algernon Sidney, Lord William Russell, etc. Whether a conspiracy, however, existed at all, is doubtful.

FROM RYE HOUSE TO (6 M.) HERTFORD, railway in $\frac{1}{4}$ hr. First station *St. Margaret's*. In the vicinity, on a branch of the *Lea*, is the pleasant little village of *Amwell*, with the curious *Amwell Grotto*. On a small island in the stream is a monument to Sir *Hugh Myddelton*, who conducted the *New River* water to London (comp. p. 179). — Next stat. *Ware*, a busy market-town of 5121 inhabitants, with a considerable trade in malt and corn. At the inn called the 'Saracen's Head' was till lately exhibited the Great Bed of Ware, which measures 12 ft. both in length and breadth. The bed and its trappings now form part of the attractions of the Rye House (see above). It is alluded to by Shakespeare (*Twelfth Night*, iii. 2). — Then **Hertford** (*Salisbury Arms*; *Dimsdale Hotel*), the capital of the shire of that name, situated on the S. bank of the *Lea*.

It contains the remains of a castle of the 10th cent., and also a castle erected in the reign of the first Charles, now used as a school. The preparatory school in connection with Christ's Hospital is at Hertford (comp. p. 119). In the vicinity are various handsome country-seats. Among these are (S.W.) *Bayfordbury*, with the Kit-Cat portraits (p. 384); *Balls Park*, the seat of the Marquis of Townshend; and *Brickendonbury*. — On the W. is *Panshanger*, for many years the residence of Lord Palmerston, now the seat of Earl Cowper, with a good collection of pictures, of which the following are the most important: *Raphael*, Two Madonnas; *Fra Bartolommeo*, Holy Family; *Andrea del Sarto*, Three pictures illustrating the story of Joseph; *Sebastian del Piombo*, The Fornarina. Admission is granted on previous application by letter. The famous Panshanger Oak, one of the largest oaks in England, stands on the lawn to the W. of the house.

40. St. Albans.

Harrow. Luton. Dunstable.

Midland Railway, from St. Pancras, 20 M., in $\frac{1}{2}$ -1 hr. (fares 2s. 8d., 1s. 7 $\frac{1}{2}$ d., no second class); *North Western Railway*, from Euston Square, 24 M., in $\frac{3}{4}$ -1 $\frac{1}{4}$ hr. (fares 2s. 8d., 2s., 1s. 7 $\frac{1}{2}$ d.); or *Great Northern Railway*, from King's Cross, 23 $\frac{1}{2}$ M. in $\frac{3}{4}$ -1 hr. (fares 2s. 8d., 1s. 7 $\frac{1}{2}$ d.). Our chief description applies to the first-mentioned route, for which through-tickets may be obtained at any of the Metropolitan Railway stations. — During the summer months a four-horse *Coach* runs to St. Albans daily, starting at 11 a.m. from the Hôtel Victoria, and, for the return journey, from the Peahen, St. Albans, at 4 p.m. (2 $\frac{1}{2}$ hrs.; fare 10s., return 15s.). The drive, passing the Welsh Harp, Hendon, Edgware, Bushey, and Watford, is picturesque and pleasant.

The first stations on the Midland Railway are *Camden Road*, *Kentish Town*, *Haverstock Hill*, *Finchley Road*, and *West End*, where we leave London fairly behind us and enter the open country. Hampstead here lies on the right and Willesden on the left, while the spire of Harrow church, also on the left, may be descried in the distance. Then *Child's Hill*, and (5 $\frac{1}{2}$ M.) *Welsh Harp*, with an artificial lake, formed as a reservoir for the Regent Canal. It contains abundance of fish, and attracts large numbers of anglers (who for permission to fish apply at the inn, 'Old Welsh Harp'; day-tickets 1s. and 2s. 6d.). It is also a favourite resort of skaters in winter. — 6 M. *Hendon*, with a picturesque ivy-grown church. — 8 M. *Mill Hill*, with a Roman Catholic Missionary College and a noted *Public School* for boys, founded in 1807 by Nonconformists. *Sir Stamford Raffles* died here in 1826; and *William Wilberforce* lived here, and built the Gothic Church of *St. Paul* (1836).

About 1 M. to the W. lies *Edgware*, and a little more remote is *Whitechurch*, also called *Little Stanmore*. While Händel was choir-master to the Duke of Chandos at Canons, a magnificent seat in this neighbourhood, now demolished, he acted as organist in the church of Whitechurch (1718-1721). The church still contains the organ on which he played, and also some fine wood-carving, and the monument of the Duke of Chandos (d. 1774) and his two wives. A blacksmith's shop in Edgware is said to be the place where Händel conceived the idea of his 'Harmonious Blacksmith'. — There is a good golf-course at *Stanmore*, near Edgware.

11 M. *Elstree*, a picturesque village in Hertfordshire, which we here enter. Good fishing may be obtained in the Elstree reservoir. — 14 M. *Radlett*. — 20 M. *St. Albans*, see p. 393.

If the *London and North Western Railway* route be chosen, the traveller is recommended to visit, either in going or returning, **Harrow on the Hill** (*King's Head; Railway*), one of the stations on that line (the station being 1 M. from the town). The large public school here, founded in 1571, is scarcely second to *Eton*, and has numbered Lord Byron, Sir Robert Peel, Sheridan, Spencer Perceval, Viscount Palmerston, and numerous other eminent men among its pupils. The older portion of the school is in the Tudor style. The chapel, library, and speech-room are all quite modern. The panels of the great school-room are covered with the names of the boys, including those of Byron, Peel, and Palmerston. The number of scholars is now about 630. Harrow church has a lofty spire, which is a conspicuous object in the landscape for many miles round. The churchyard commands a most extensive *View. A flat tombstone, on which Byron used to lie, when a boy, is still pointed out. — A visit to Harrow alone is now most easily accomplished by the Metropolitan Railway (from Baker Street in $\frac{1}{2}$ hr.; fares 1s. 4d., 1s., 8d.; see p. 395). — A branch-line runs from Harrow (N. W. R. station) to (2 M.) *Stanmore* (p. 392).

The traveller who is equal to a walk of 10 M., and is fond of natural scenery, may make the excursion to St. Albans very pleasantly as follows. By railway from King's Cross (*Great Northern Railway*) to (9 M.) *Barnet*; thence on foot, viâ (1 M.) *Chipping Barnet* and (5 M.) *Elstree* (p. 392), to (10 M.) *Watford*, a station on the London and North Western Railway; and from Watford by rail to (7 M.) *St. Albans*. If the traveller means to return by the Great Northern Railway, he should take a return-ticket to Barnet. — Near *Hatfield*, the first station on this line in returning from St. Albans, is *Hatfield House*, the seat of the Marquis of Salisbury, a fine mansion built in the 17th cent. on the site of an earlier palace, in which Queen Elizabeth was detained in a state of semi-captivity before her accession to the throne (comp. *Baedeker's Great Britain*).

St. Albans (*Peahen, George*, both near the Abbey, unpretending) lies a short distance to the E. of the site of *Verulamium*, the most important town in the S. of England during the Roman period, of which the fosse and fragments of the walls remain. Its name is derived from St. Alban, a Roman soldier, the proto-martyr of Christianity in our island, who was executed here in A.D. 304. *Holmhurst Hill*, near the town, is supposed to have been the scene of his death. The Roman town fell into ruins after the departure of the Romans, and the new town of St. Albans began to spring up after 795, when Offa II., King of Mercia, founded here, in memory of St. Alban, the magnificent abbey, of which the fine church and a large square gateway are now the only remains. Pop. (1891) 12,895.

The ***Abbey Church** is in the form of a cross, with a tower at the point of intersection, and is one of the finest and largest churches in England. It was raised to the dignity of a cathedral in 1877, when the new episcopal see of St. Albans was created. It measures 550 ft. in length, (being the second longest church in England, coming after Winchester), by 175 ft. in breadth across the transepts; the fine Norman *Tower* is 145 ft. high. The earliest parts of the existing building, in which Roman tiles from *Verulamium* were freely made use of, date from the 11th cent. (ca. 1080); the *Choir* was built in the 13th cent. and the *Lady Chapel* in the 14th century. An extensive restoration of the building, including a new E.E. W. *Front*, with a large Dec. window, and large new windows in the N. and S. transepts, has been completed at an expense

of 130,000*l.*, by Lord Grimthorpe, who acted as his own architect without conspicuous success. St. Albans, 320 ft. above the sea, lies higher than any other English cathedral. See Froude's '*Annals of an English Abbey*'.

The fine **Interior** (adm. to nave free; to E. parts of the church 6*d.*, tickets from the vergers) has recently been restored with great care. The **NAVE**, the longest Gothic nave in the world, shows a curious intermixture of the Norman, E.E., and Dec. styles: and the change of the pitch of the vaulting in the S. aisle has a singular effect. The '*Stained Glass Windows*' in the N. aisle date from the 15th century. The painted ceiling of the **CHOIR** dates from the end of Edward III.'s reign (1327-77), that of the **CHANCEL** from the time of Henry VI (1422-61). Some traces of old fresco painting have also been discovered in the N. **TRANSEPT**. The *Screen* behind the altar in the **PRESBYTERY** is of very fine mediæval workmanship, and has lately been restored and fitted with statues. Many of the chantries, or mortuary chapels of the abbots, and other monuments deserve attention. The splendid brass of *Abbot de la Mare* is best seen from the aisle to the S. of the presbytery. In the *Saint's Chapel* are the tomb of Duke Humphrey of Gloucester (d. 1447), brother of Henry V., and the shrine of St. Alban. In the S. aisle of the presbytery are parts of the *Shrine of St. Amphibalus*. The *Lady Chapel* has been restored with great richness and provided with a marble floor.

The *Gate*, the only remnant of the conventual buildings of the abbey, stands to the W. of the church. It is a good specimen of the Perp. style. It was formerly used as a gaol, and is now a school.

About $\frac{3}{4}$ M. to the W. of the abbey stands the ancient *Church of St. Michael*, which is interesting as containing the tomb of the great Sir Francis Bacon, Baron Verulam and Viscount St. Albans, who lived at *Gorhambury House* here. The monument ('*sic sedebat*') is by *Rysbrack*. To reach the church we turn to the left (W.) on leaving the cathedral and descend to the bridge over the *Ver*. The keys are kept by Mr. Monk, shoemaker (to the left, between the bridge and the church). The present *Gorhambury House*, the seat of the Earl of Verulam, $1\frac{1}{2}$ M. to the W. of St. Michael's, is situated in the midst of a beautiful park, and contains a good collection of portraits.

St. Albans was the scene of two of the numerous battles fought during the Wars of the Roses. The scene of the first, which ushered in the contest, and took place in 1455, is now called the *Key Field*; the other was fought in 1461 at *Barnard's Heath*, to the N. of the town, just beyond St. Peter's Church.

FROM ST. ALBANS TO (10 M.) LUTON by railway in 20-30 minutes. This excursion is particularly recommended to all who are interested in manufacturing industries. — First stat. *Harpenden*, near which, on the right of the line, is *Harpenden Lodge*. The train here passes from Hertfordshire into Bedfordshire. — *Chiltern Green*. On the right, *Luton Hoo Hall*, a very fine mansion. — Then (10 M.) *Luton (George)*, a busy town of 30,000 inhab., famous for its manufacture of straw-hats. The straw-plait hall, market, and factories are all most interesting. Admission to one of the last establishments may usually be obtained on application. The *Parish Church*, with its fine embattled tower, possesses a chapel founded in the reign of Henry VI. (1422-61) and contains a curious font.

Dunstable (Sugar Loaf; Red Lion; Railway), 5 M. from Luton by a local line, contains 4500 inhab., and also possesses large straw-plait bonnet and basket manufactories. Dunstable larks are famous for their size and succulence, and are sent to London in great quantities. The *Church* is a fine specimen of Norman architecture, dating in part from the time of Henry I. (1100-1135), Charles I. slept at the Red Lion Inn while on his way to Naseby.

41. Rickmansworth. Chenies. Chesham.

27 M. METROPOLITAN RAILWAY from *Baker Street Station* to *Chesham* in 1-1½ hr. (fares 3s. 10d., 2s. 10d., 1s. 11d.). This line is an extension of the *St. John's Wood* branch of the Metropolitan Railway.

Baker Street Station (Pl. R, 20), see p. 56. — Passing the suburban stations of *St. John's Wood Road* (for Lord's Cricket-ground, p. 282), *Marlborough Road*, *Swiss Cottage*, *Finchley Road*, *West Hampstead*, *Kilburn-Brondesbury*, and *Willesden Green*, the train quits London and enters a pleasant open country. To the N. of (6 M.) *Kingsbury-Neasden*, with the works of the Metropolitan Railway Co., lies the *Brent* or *Welsh Harp Reservoir* (p. 392). At (8 M.) *Wembley Park* is a popular recreation-ground (see p. 66), disfigured with an apparently futile attempt to erect a tower higher than the Eiffel Tower at Paris. On the other (N.E.) side of the railway is a new golf-course.

10 M. *Harrow-on-the-Hill*, see p. 393. — 12½ M. *Pinner* (Queen's Head, a quaint 'Queen Anne' building), a prettily situated little town. A little to the W. lie *Ruistip Park* and *Reservoir*. — About 3 M. to the S.W. of (14½ M.) *Northwood*, with numerous suburban villas and an excellent golf-course, is *Harefield*, the scene of Milton's 'Arcades'.

18 M. *Rickmansworth* (*Victoria*; *Swan*), a small paper-making town (7000 inhab.) on the *Chess*, near its confluence with the *Colne*, is a good centre for excursions. Large quantities of water-cress are grown here for the London market. To the S.E., on the other side of the *Colne*, lies *Moor Park* (Lord Ebury), with its fine timber.

Walkers are advised to quit the railway here and to proceed to (9½ M.) *Chesham* on foot, through the 'Valley of the Chess'. We turn to the right on leaving the station, pass under the railway bridge, ascend a few steps immediately to the left, cross the railway by a foot-bridge, and enter *Rickmansworth Park*, with its fine old trees. The walk across the park brings us in 25 min. to a road, which we cross obliquely (to the left) to a meadow-path leading to (¼ hr.) the highroad to *Chenies*, at a point near the village of *Chorley Wood* (½ M. from the station, see below). About 1¾ M. farther on we turn to the right (sign-post) for (½ M.) the picturesque and neatly-built village of *Chenies* ('*Bedford Inn*'). The '*Mortuary Chapel*' attached to the church here contains the tombs of the Russells from 1556 to the present day, affording an almost unique instance in England of a family burial-place of this kind (admission only by order obtained at the Bedford Estate office, Montague Street, Russell Square, London; key kept by Mr. White, whose house adjoins the above-mentioned sign-post). The finest monument is that of 'Anne, Countess of Bedford (d. 1556)', the builder of the chapel. Lord William Russell (beheaded in 1683; p. 157), Lord John Russell (d. 1878), and Lord Amphil (d. 1884), are buried here. Adjoining the church is a fragment of the fine old manor-house. Matthew Arnold and J. A. Froude frequently visited *Chenies* for the sake of the angling in the Chess. — To reach *Chesham* we follow the lane between the church and the manor-house, and then turn to the left along a path through beech-wood on the slope of the valley of the Chess. View of the Elizabethan mansion of *Latimers* (Lord Chesham), on the other side of the stream. After about ¼ hr. we pass through two gates. 20 min. Lane, leading to the left to *Chalfont Road* station (p. 390). In 10 min. more we descend to the right to the road and follow it to the left to (2 M.) *Chesham* (p. 396).

Perhaps no walk in England of equal length combines more literary interest and rural charm than that from Rickmansworth to Slough described below (ca. 18 M.). Turning to the left as above and passing under the railway, we follow the road to (2 M.) *Maple's Cross*. A field-path to the right brings us in 10 min. to another winding road, which we follow (to the right) to (about 2 M.) the lodge-gates of *Newlands Park*. We here pass through a gate on the left and continue by an avenue of trees to (8 min.) a gate and road. We cross the stile and follow a field-path (several stiles) descending to (1½ M.) *Chalfont St. Giles* (see below) in the valley. — From Chalfont St. Giles we follow the road to the S., passing, after 1¾ M., the solitary old Quaker meeting-house of *Jordans* (to the right), in the little graveyard attached to which lie Elwood (Milton's secretary), William Penn (d. 1718), his wife, and five of his children. About ½ M. farther on we turn to the right and follow the road (or through *Wilton Park*) to (1¼ M.) *Beaconsfield* (p. 397). Thence, as at p. 397, to (3 M.) *Burnham Beeches*, (4 M.) *Stoke Poges*, and (2 M.) *Slough*.

20 M. *Chorley Wood* and (22 M.) *Chalfont Road* are each about 1½ M. from *Chenies* (p. 395). They are also nearly equidistant (3–3½ M.) from the charming little village of *Chalfont St. Giles*, containing the cottage in which Milton finished 'Paradise Lost', and began 'Paradise Regained' (1665–68). This has been left unchanged since the poet's time and contains a few relics (adm. 6d., a party 3d. each).

From Chalfont Road a branch-line runs to (5 M.) *Chesham* (*Crown; George*), a quaint old town with 8000 inhab., mainly employed in the manufacture of furniture and other articles in beech-wood, cricket-bats, tennis-rackets, wooden spades, French hoops, etc. Ducks and water-cress are also largely produced. Fine view from the *Park*.

Beyond Chalfont Road the railway is continued viâ Amersham and Great Missenden to *Wendover* and *Aylesbury** (see *Baedeker's Handbook to Great Britain*).

42. Windsor. Eton.

Windsor is reached by the *Great Western Railway*, from Paddington Station (21 M. in 35–75 min.; fares 3s. 9d., 2s. 10d., 1s. 9d.; return-tickets, available for 7 days, 5s. 6d., 4s. 3d., available from Frid. to Tues., 4s. 6d., 3s. 6d.); or by the *South Western Railway*, from Waterloo Station, N. side (25½ M. in 1¼ hr.; same fares).

GREAT WESTERN RAILWAY. The first station is *Royal Oak*, where, by a clever piece of engineering, the rails for local trains are carried under those for through trains, by a descent and then an ascent. The second station, called *Westbourne Park*, is the junction of a line to Hammersmith (p. 384). Farther on, *Kensal Green Cemetery* (p. 350) lies on the right. The next stations are *Acton*, *Ealing*, *Castle Hill*, and *Hanwell*, at which last, on the left, is the extensive *Middlesex County Lunatic Asylum*, with a fine park and accommodation for 1000 inmates. At *Southall* a branch-line diverges on the left to *Brentford*. Next come *Hayes*, *West Dray-*

ton (branch-lines to *Uxbridge*, a busy little town, prettily situated on the *Colne*, 3 M. to the N., and to *Staines*, see below), *Langley*, and *Slough*, where the branch to Windsor diverges to the left from the main Great Western line. (Passengers who are not in a through Windsor carriage change here.)

Sir William Herschel (d. 1822) and *Sir John Herschel* (d. 1871), the celebrated astronomers, made many of their important discoveries in their observatory at Slough.

A pleasant ramble, through picturesque scenery, may be made from Slough to (2 M.) *Stoke Poges* and (4 M.) *Burnham Beeches*. The churchyard at Stoke Poges is the scene of Gray's famous 'Elegy', and now contains his grave. He lies in his mother's tomb, close to the S. wall (tablet) of the church. The touching epitaph on the tomb, written by Gray himself, describes Mrs. Gray as the mother of several children, 'only one of whom had the misfortune to survive her'. A monument to the poet's memory has been erected in the adjacent *Stoke Park*, a fine property which once belonged to the descendants of William Penn. Sir Edward Coke entertained Queen Elizabeth at Stoke Poges in 1601. — *Burnham Beeches*, to the N.W. (omn. from Slough in summer; fare 1s. 6d.), the finest in England, have been secured as a public resort by the Corporation of London, and walks and drives have been cut through them. Their autumnal colouring is very lovely (see 'Burnham Beeches', by F. G. Heath; 1s.). — About 3 M. to the N. of Burnham Beeches lies *Beaconsfield* (Saracen's Head), with a house (named *Gregories*) once occupied by *Edmund Waller* (d. 1687) and *Edmund Burke* (d. 1797), of whom the one lies buried in the churchyard, and the other in the church. It furnished the title of *Benjamin Disraeli*, *Earl of Beaconsfield* (d. 1881), who lived at *Hughenden*, 8 M. to the W., and is buried in a vault near the village-church.

Before reaching Windsor the train crosses the Thames, passing Eton College (p. 403) on the right. The station is on the S.W. side of the town, in George Street, about $\frac{1}{4}$ M. from the Castle.

SOUTH WESTERN RAILWAY. Route to *Clapham Junction*, see p. 374; the branch-line to Richmond and Windsor diverges here to the right from the main South Western line, and approaches the Thames at Wandsworth station (p. 383). We next pass *Putney* (p. 384), *Barnes* (p. 384; branch-line to *Chiswick*, p. 384, and *Kew Bridge*, p. 381), *Mortlake* (p. 385), and *Richmond* (p. 380). The line skirts Richmond Park, crosses the Thames by a bridge of three arches, and reaches *Twickenham* (p. 385; on the left a branch-line to *Teddington*, p. 386, *Hampton Wick*, p. 386, and *Kingston*, p. 386). Next stations, *Feltham*, with a large reformatory for youthful criminals, *Ashford*, and *Staines*, a picturesque old town, deriving its name from the 'stones' which once marked the limits of the jurisdiction of London in this direction.

A branch of the South Western Railway runs hence to the left to *Virginia Water* (p. 404), *Ascot* (p. 404), and *Reading*. Near *Egham*, the first station beyond Staines on this line, is the plain of *Runnymede*, where King John signed the Magna Charta in 1215 (see p. 83). Above the town rises *Cooper's Hill* (view), celebrated in Denman's well-known poem; on it stands the *Royal Indian Engineering College*. Beyond Egham is *Mt. Lee*, on the top of which is the enormous *Holloway College for Women*, erected and endowed by Mr. Holloway (of the 'Pills') at a cost of 1,000,000*l.* The buildings, which are very handsome and elaborate, form a quadrangle 550 ft. long by 376 ft. wide and have accommodation for 300 students. Orders to view the college and picture-gallery on Wednesday afternoons may be obtained by writing to the secretary.

Our train runs in a N.W. direction. Stations *Wraysbury* and *Datchet* (Manor House; Stag). On the left rise the large towers of Windsor Castle, round the park of which the train describes a wide circuit. Before reaching Windsor we cross the Thames, on the N. bank of which lies Eton College (p. 403). The station lies in Thames Street, on the N.E. side of the town, near the bridge over the Thames, and $\frac{1}{2}$ M. from the Castle.

Windsor. — **Hotels.** WHITE HART, R. & A. 4s.-7s. 6d., B. 1s. 6d.-3s., D. 4-6s.; CASTLE; ROYAL ADELAIDE, facing the Long Walk; BRIDGE HOUSE, R. from 2s. 6d., well spoken of, CHRISTOPHER, these two at Eton.

Cab to any part of Windsor 1s. 6d., to Eton 2s. Carriage to Virginia Water and back 13s., with two horses 21s., to Burnham Beeches and Stoke 15s. and 22s., to Burnham Beeches and Dropmore 16s. and 26s.

Windsor (Anglo-Saxon *Windlesofra*, in Domesday Book *Windle-sores*), an estate presented by Edward the Confessor to the monks of Westminster Abbey, was purchased by William the Conqueror for the purpose of erecting a castle on the isolated hill in its centre. The building was extended by Henry I. and Henry II.; and Edward III., who was born at Windsor, caused the old castle to be taken down, and a new one to be erected on its site, by William of Wykeham, the art-loving Bishop of Winchester.

Under succeeding monarchs Windsor Castle was frequently extended; and finally George IV. began a series of extensive restorations under the superintendence of Sir Jeffrey Wyattville. The restoration, completed in the reign of Queen Victoria at a total cost of 900,000*l.*, left Windsor Castle one of the largest and most magnificent royal residences in the world.

The wards of Windsor Castle and the northern terrace are always open to the public; admission to the eastern terrace is granted on Saturdays and Sundays only, from 2 to 6 p.m., in the absence of the Queen. (The Guards' band usually plays here on Sundays.) The State Apartments and the Albert Chapel are shown (in the absence of the Queen) on Mondays, Tuesdays, Thursdays, Fridays, and Saturdays, from 1st April to 31st Oct., 11-4; from 1st Nov. to 31st March, 11-3. *St. George's Chapel* is open daily, except Wednesday, from 12.30 to 4; divine service is celebrated on Sundays at 11 a.m. and 5 p.m.; on week-days, at 10.30 a.m. and 3 p.m. (5 p.m. in winter). The worst day for a visit to Windsor is, therefore, Wednesday. Tickets of admission for the State Apartments are obtained in the Lord Chamberlain's office (Pl. 10) at the castle. The Private Apartments of the Queen are shown only by a special order from the Lord Chamberlain, which it is difficult to obtain. Visitors are particularly requested not to offer gratuities to the attendants.

The Castle consists of two courts, called the *Upper* and *Lower Wards*, surrounded by buildings; between the two rises the *Round Tower* (p. 401). We first enter the Lower Ward from the *Castle Hill* by *Henry VIII.'s Gateway*. On the N.W. side of the ward, opposite the entrance, stands **St. George's Chapel*, or chapel of

the Knights of the Order of the Garter, begun in 1474, in the late-Gothic style, by Edward IV. on the site of a chapel of Henry I., and completed by Henry VIII.

The interior, which is richly adorned in the Perpendicular style, possesses a handsome, fan-shaped, vaulted roof. To the right of the entrance is a cenotaph of the Prince Imperial, with a recumbent figure in white marble, erected by the Queen. The large W. window contains old stained glass, the subjects of which refer to the Order of the Garter. In the S.W. corner is *Beaufort Chapel*, adjoining which, below the modern window at the end of the S. aisle, is the tomb of the Queen's father, the Duke of Kent, consisting of an alabaster sarcophagus with the recumbent marble effigy of the Duke, designed by *Sir G. G. Scott* (d. 1878), and executed by *Boehm*. Opposite, at the end of the N. aisle, is the monument of Princess Charlotte, designed by *Wyatt*. In the N.W. angle is a fine statue of the German Emperor Frederick III., by *Boehm*. — The richly-adorned *Choir* contains the stalls of the Knights of the Garter, with their coats-of-arms and banners. At the E. end, above the altar, is a fine stained-glass window to the memory of Prince Albert, erected from designs by *Sir G. G. Scott*. The reredos below the window, sculptured in alabaster marble, is very fine. The subjects are the Ascension, Christ appearing to his Disciples, and Christ meeting Mary in the Garden. To the left, adjoining the altar, is the monument of Edward IV., consisting of an iron gate between two battlemented towers, and said to have been executed by the Antwerp painter *Quintin Matsys*. Among the numerous other monuments in the chapel we may mention the plain marble tombstone of Henry VI. and the handsome monument erected by Queen Victoria to her aunt, the Duchess of Gloucester (d. 1857), both in the S. part of the retro-choir, and the statue of Earl Harcourt (d. 1830), on the N. side of the retro-choir. The vault in the middle of the choir contains the remains of Henry VIII., his wife Jane Seymour, and Charles I. — A subterranean passage leads from the altar to the royal *Tomb-house* under the Albert Chapel, situated on the E. side of St. George's Chapel, in which repose George III., George IV., William IV., and other royal personages. (Divine service, etc., see p. 399.)

The **Albert Chapel* (Pl. 7), adjoining St. George's Chapel on the E., was originally erected by Henry VII. as a mausoleum for himself; but, on his ultimate preference of Westminster, it was transferred for a similar use to Cardinal Wolsey. On the fall of that prelate it reverted to the Crown, and was subsequently fitted up by James II. as a Roman Catholic chapel. An indignant mob, however, broke the windows and otherwise defaced it, and 'Wolsey's Chapel', as it was called, was doomed to a century of dilapidation and neglect, after which George III. constructed the royal tomb-house beneath it. Queen Victoria then undertook the restoration of the chapel in honour of her deceased husband, Prince Albert, and has made it a truly royal and sumptuous memorial.

The interior, beautified with coloured marble, mosaics, sculpture, stained glass, precious stones, and gilding, in extraordinary profusion and richness, must certainly be numbered among the finest works of its kind in the world, though, it must be owned, rather out of harmony with the Gothic architecture of the building. The ceiling, which resembles in form that of St. George's Chapel, is composed of Venetian enamel mosaics, representing in the nave, angels bearing devices relating to the Prince Consort; in the chancel, angels with shields symbolical of the Passion. The false window at the W. end is of similar workmanship, and bears representations of illustrious personages connected with St. George's Chapel. At the sides of the W. entrance are two marble figures — the Angels of Life and Death. The walls are decorated with

a series of pictures of scriptural subjects inlaid with coloured marbles, by *Triqueti*, in which 28 different kinds of marble have been introduced. Above each scene is a white marble medallion of a member of the royal family, by *Miss Susan Durant*, while between them are bas-reliefs, emblematical of the virtues. Round the edges of the pictures are smaller reliefs in white and red marble, and other ornamentation. Below the marble pictures is a dark green marble bench; and the floor, which is very handsome, is also of coloured marbles. Most of the modern stained-glass windows exhibit ancestors of the Prince Consort; those in the chancel are filled with scriptural subjects. The reliefs of the reredos, which was designed by *Sir G. G. Scott*, and is inlaid with coloured marble, malachite, porphyry, lapis lazuli, and alabaster, have for their subject the Resurrection. At the E. end of the nave stands the *Cenotaph* of the Prince, by *Triqueti*, consisting of a handsome sarcophagus, enriched with reliefs, bearing the recumbent figure of Prince Albert in white marble. Near the W. door is a sarcophagus with a recumbent figure, in white marble, of the Duke of Albany (d. 1884), in the dress of the Seaforth Highlanders. Between these is the porphyry sarcophagus of the Duke of Clarence (d. 1892), elder son of the Prince of Wales. — The restoration was superintended by *Sir G. G. Scott*. The mosaics were executed by *Salviati*. The chapel is 68 ft. long, 28 ft. wide, and 60 ft. high.

The **Round Tower**, or *Keep*, used as a prison down to 1660, rises on the E. side of the Lower Ward, on an eminence 42 ft. high, surrounded on three sides by a deep moat. The scarps are embellished by beds of flowers. The battlements, 80 ft. above the ground (entrance from the Upper Ward, near the Norman Gate, Pl. 11), command a charming **View, embracing, in clear weather, parts of no fewer than twelve counties. The bell, weighing 17 cwt., was brought from Sebastopol. The tower is not perfectly symmetrical, measuring 102 ft. by 95 ft.; admission gratis, 11-4. (The custodian points out the principal places in the environs.)

On the N. side of the tower is the vaulted *Norman Gateway* (Pl. 11), flanked by pinnaced towers, and leading to the UPPER WARD. Opposite, by the *Porter's Lodge* (Pl. 13), is the entrance to the State Apartments (Pl. 12), which lie on the N. side of the large *Quadrangle*. On the E. are the *Queen's Private Apartments*. *George IV's Gateway* (Pl. 17), in the middle of the S. side, at the end of the Long Walk (p. 404), is the principal entrance to the palace, and is used by royal carriages only. At the foot of the tower, on its E. side, is a bronze statue of Charles II. (Pl. 14), with reliefs on the pedestal by *Grinling Gibbons*.

The **State Apartments** are usually shown in the following, though sometimes in the reverse, order. They contain many good pictures; but the barriers, which leave a narrow passage only for the public, and the hurried manner in which the rooms are shown, render it difficult for visitors to see them satisfactorily. The vestibule contains a good portrait of Sir Jeffrey Wyattville, the architect (see p. 399), by Lawrence.

THE QUEEN'S AUDIENCE CHAMBER. The ceiling is decorated with paintings by *Verrio*. The walls are hung with tapestry, representing the story of Esther and Mordecai, with portraits of Prince Frederick Henry and William II. of Orange, by *Honthorst*, and an old portrait of Mary, Queen of Scots, by *Janet*. This room also contains a magnificent ormolu cabinet by Gouthière.

The QUEEN'S PRESENCE CHAMBER has also a ceiling painted by *Verrio*, and is hung with tapestry continuing the story of *Esther* and *Mordecai*. The carvings are by *Grinling Gibbons*.

The GUARD CHAMBER contains suits of old armour; four bronze cannon captured in India; above the mantelpiece, a silver shield inlaid with gold, under glass, presented by Francis I., of France, to Henry VIII. and said to be the work of *Benvenuto Cellini*; a colossal bust of Nelson by *Chantrey*, on a pedestal formed of a piece of the mast of the 'Victory', on board which Nelson was shot, with a hole made by a ball at that battle; busts of Marlborough, after *Rysbrack*, and Wellington, by *Chantrey*. On June 18th and August 13th, the anniversaries respectively of the battles of Waterloo (1815) and Blenheim (1704), two small French flags, presented by the dukes of Wellington and Marlborough as a condition of the tenure of their estates, are placed here beside the busts of the victors in these fights.

ST. GEORGE'S HALL, 200 ft. long and 34 ft. wide, has a ceiling adorned with the armorial bearings of the Knights of the Garter since 1350. On the walls are portraits of the English kings from James I. to George IV., by *Van Dyck*, *Lely*, *Kneller*, *Laurence*, etc. At the E. end is the carved oak throne, a copy of the coronation chair in Westminster Abbey.

The GRAND RECEPTION ROOM, originally meant for a ball-room, is magnificently decorated in the rococo style, and is hung with tapestry representing the story of Jason and Medea. At the N. end is a vase of malachite, the gift of the Emperor Nicholas of Russia.

The THRONE ROOM contains pictures by *West* (Establishment of the Order of the Garter), and portraits by *Laurence*, *Gainsborough*, and others.

The WATERLOO CHAMBER, or GRAND DINING ROOM, 98 ft. long by 47 ft. broad, in the Elizabethan style, is filled with portraits of Wellington, Blücher, Castlereagh, Metternich, Pius VII., Emp. Alexander, Canning, W. von Humboldt, and others associated with the events of 1813-15, painted by *Laurence*, *Beechey*, *Pickersgill*, *Watkie*, etc. The carvings are by *Grinling Gibbons*. This room is often fitted up and used as a theatre.

The GRAND VESTIBULE, 46 ft. long, 28 ft. broad, and 46 ft. high, is decorated with armour and banners, and contains two bronze cannon from Seringapatam; a brass gun from Borneo; a curious root in the shape of a dragon; and a statue of Queen Victoria, by *Boehm*.

The GRAND STAIRCASE, with *Chantrey's* statue of George IV.

The STATE ANTE-ROOM, originally the 'King's Public Dining Room', contains carvings by *Grinling Gibbons*, allegorical ceiling-paintings by *Verrio*, and a portrait of George III. after *Reynolds* (on glass, above the chimney-piece).

In the ANTE THRONE ROOM are five historical paintings by *West*, being scenes from the reign of Edward III.

The RUBENS ROOM contains eleven pictures by *Rubens*.

The COUNCIL CHAMBER contains 35 valuable works by *Carlo Maratta*, *Parmeggianino*, *Guido Reni*, *Guercino*, *Correggio*, *Andrea del Sarto*, *Leonardo da Vinci*, *Garofalo*, *Carlo Dolce*, *Ann. Carracci*, *Domenichino*, *Rembrandt*, *Teniers*, *Neefs*, *Holbein*, *G. Poussin*, *Claude Lorrain*, *Lely*, and *Kneller*.

The KING'S CLOSET is hung with pictures by the painters already named, and also by the Netherlandish masters *Brueghel*, *Wouaerman*, *Wester-mann*, *Micrevelt*, *A. van de Velde*, *Rubens*, *Steenwyk*, and *Jan Steen*.

The QUEEN'S CLOSET is hung with 30 works by old masters.

The ZUCCARELLI ROOM contains several large landscapes by *Zuccarelli*, and portraits of George I., George III., Frederick Prince of Wales (father of George III.), and the Duke of Gloucester.

The OLD BALL ROOM, or VAN DYCK ROOM, is exclusively devoted to portraits by that master. The best are those of Henry, Count de Berg; Charles I. and his family; Mary, Duchess of Richmond; Henrietta Maria, wife of Charles I. (four portraits); Lady Venetia Digby; George, second Duke of Buckingham, and his brother Lord Francis Villiers; Children of Charles I.; Head of Charles I. from three different points of view, painted as an aid in the execution of a bust; Lucy, Countess of Carlisle; Charles II. when a boy; Portrait of the master himself; The three eldest children of Charles I.; Charles I. on horseback. —

There are also in this room two small bronzes of the Laocoon and Prometheus Bound, and some valuable cabinets.

The *Small Vestibule*, *Throne Room*, *Rubens Room*, *Council Chamber*, *King's Closet*, and *Queen's Closet* are also usually shown.

Those who are fortunate enough to gain admittance to the *Private Apartments* will enjoy one of the greatest artistic treats that England has to offer. The rooms are most sumptuously fitted up, and contain a magnificent collection of Chelsea, Oriental, Dresden, and Sevres china, mediæval and Oriental cabinets, gold and silver plate, pictures, etc. In the *Library* are a valuable collection of drawings and miniatures by *Holbein*, *Leonardo da Vinci*, *Raphael*, and *Michael Angelo*; and numerous bibliographical and other treasures, including an unpublished MS. by *Dickens*; a Bible once belonging to *Luther*, with his portrait on the cover; a copy of Shakespeare's works belonging to *Charles I.*, with that king's autograph; Queen Charlotte's reading-desk, etc.

The *N. Terrace*, 625 yds. in length, is always open to the public, and commands a charming view; the **E. Terrace* is open on Sat. and Sun. only, 2-6 (see p. 399). From the latter, which affords a good view of the imposing E. façade of the castle, broad flights of steps descend into the *Flower Garden* (shown on application to Mr. Thomas, Royal Gardens, Frogmore), which is tastefully laid out, and embellished with marble and bronze statues and a fountain.

The *Royal Stables*, or *Mews*, on the S. side of the castle, built at a cost of 70,000*l.*, are open daily from 1 to 3 p.m. Tickets of admission are obtained at the entrance from the Clerk of the Mews.

The *Town Hall* of Windsor contains some good portraits, an ancient mayor's chair in carved oak, and a marble bust of Charles Knight (1791-1873), a native of Windsor. The *Parish Church*, High Street, has some quaint monuments, carved railings by Grinling Gibbons, and mosaics by Salviati. The *Garrison Church* (*Holy Trinity*) contains numerous military memorials.

On the left bank of the Thames, 10 min. to the N. of Windsor Bridge, is **Eton College**, one of the most famous of English schools, founded in 1440 by Henry VI. The number of pupils on the foundation, who live at the college, and wear black gowns, is about 70; the main portion of the establishment consists of the *Oppidans*, numbering more than 900, who live at the residences of the masters, or in the authorised 'Dames' houses', in the town, but under the jurisdiction of the college. The Eton boys, in their short jackets, broad collars, and tall hats, represent a large section of the youthful wealth and aristocracy of England.

The school-buildings, the oldest part of which dates from 1523, enclose two large courts, united by the archway of the clock tower. The centre of the *Outer Quadrangle*, or larger court to the W., is occupied by a bronze statue of Henry VI.; on its N. side is the *Lower School*; on the W., the *Upper School*, the hall of which contains marble busts of English monarchs and of distinguished Etonians, including Chatham, Fox, Canning, Peel, and Wellington. The *Chapel* on the S. side, a handsome Gothic building, is decorated internally with wood-carving, stained-glass windows, and mosaics; in the antechapel is a marble statue of Henry VI. The *Inner Quadrangle* is

bounded in part by the dining-hall of the students who board at the college, and by the library, containing a rich collection of classical and Oriental MSS. A new *Quadrangle*, including a museum and a chapel for the Lower School, was erected in 1888-90. Those who desire to see the school should apply to Mr. Gaffrey, Clerk to the Head Master, at the School Office. The *Playing Fields* should be visited. Comp. *Maxwell Lyte's* 'History of Eton College' (1875). See also the amusing little book entitled 'A Day of My Life at Eton'.

To the N. and E. of Windsor lies the **Home Park**, or smaller park, surrounded on three sides by the Thames, and about 4 M. in circumference. A carriage-road leads through it to the village of *Datchet* (p. 399), situated on the left bank of the Thames, 1 M. to the E. of Windsor. *Herne's Oak*, celebrated in Shakspeare's 'Merry Wives of Windsor', formerly stood by the roadside; in 1863, however, the old tree was destroyed by lightning, and a young oak planted in its place by the Queen. Opposite Datchet is the small royal country-seat of *Adelaide Lodge*; and farther S. is *Frogmore Lodge*, once the seat of the Queen's mother, the Duchess of Kent (d. 1861). Its grounds contain the Duchess's tomb, the magnificent mausoleum erected by the Queen to her husband, Prince Albert (d. 1861), and a cenotaph of Princess Alice (d. 1878). The *Royal Dairy* and *Shaw Farm* can be seen by tickets obtained from Mr. W. Tait, Shaw Farm, Old Windsor.

The **Great Park**, 1800 acres in extent, lies to the S. of Windsor, and is stocked with several thousand fallow deer. The *Long Walk*, a fine avenue of elms, leads from *George IV's Gateway* (p. 401), in a straight line of nearly 3 M., to *Snow Hill*, which is crowned by a statue of George III., by *Westmacott*. At the end of this avenue is a road to the left, which passes *Cumberland Lodge*, and leads to *Virginia Water* (Wheatsheaf Hotel; carriage from Windsor and back 10-13s.), an artificial lake, formed in 1746 by the Duke of Cumberland, the victor at Culloden, in order to drain the surrounding moorland. The views from various points around the lake are very pleasing. There is a station of the South Western Railway (p. 397) about $1\frac{1}{2}$ M. from Virginia Water; and in summer a coach runs daily to Virginia Water from Northumberland Avenue (see p. 35). — *Queen Anne's Ride*, running almost parallel with the Long Walk, leads to the right to *Ascot* (p. 397), the scene of the *Ascot Races* in June, on the occasion of which some members of the Royal Family usually drive up the course in state (comp. p. 69).

On the W. Windsor is adjoined by *Clewer*, with several religious and charitable institutions under the care of the 'Clewer Sisters'.

43. Gravesend. Chatham. Rochester.

NORTH KENT RAILWAY from Charing Cross, Cannon Street, and London Bridge, to *Gravesend* (24 M., in 1- $\frac{1}{3}$ hr.; fares 3s. 6d., 2s. 8d., 2s.); thence to *Strood*, *Rochester*, and *Chatham* in 10-20 min. more (fares 5s. 4d., 3s. 4d., 2s. 8d.); or to Strood by rail, and thence across the Medway

to Rochester and Chatham. The return journey may be made by the LONDON, CHATHAM, AND DOVER RAILWAY, which runs *via* Bromley and Beckenham to Victoria, Holborn Viaduct, Ludgate Hill, and King's Cross (in 1hr. 5 min. to 1 $\frac{3}{4}$ hr.; fares 5s. 4d., 3s. 4d., 2s. 8d.).

During the summer months *Gravesend* may also be reached by a Thames STEAMBOAT from London Bridge (2 $\frac{1}{2}$ hrs.; fares 1s. 6d., 1s.).

A pleasant way of making this excursion is as follows: by river to Gravesend, and thence on foot by *Cobham Hall* (p. 408) to (7 M.) *Rochester* and *Chatham*, the return journey being effected by the London Chatham, and Dover Railway. A whole day will thus be occupied.

As far as Gravesend, we describe both the river and the railway.

A. THE THAMES FROM LONDON BRIDGE TO GRAVESEND.

The scenery of the Thames below London contrasts very unfavourably with the smiling beauties of the same river higher up; yet the trip down to Gravesend has attractions of its own, and may be recommended as affording a good survey of the vast commercial traffic of London. The appearance of the Thames just below London Bridge has already been described (p. 143), and the names of the wharves as far as Greenwich and Woolwich will be found in Route 32. The principal objects seen on the banks thus far are the *Monument* (left; p. 143), *Billingsgate* (left; p. 144), *Custom House* (left; p. 144), *Tower* (left; p. 151), *St. Katharine Docks* (left; p. 160), *London Docks* (left; p. 160), *Wapping* (left; p. 161), *Rotherhithe* (right; p. 406), *Surrey Docks* (right; p. 161), *Commercial Docks* (right; p. 161), *Deptford* (right; p. 162), *West India Docks* (left; p. 162), *Greenwich Hospital* (right; p. 359), *Isle of Dogs* (left; p. 162), *Blackwall Station* (left; p. 359), *East India Docks* (left; p. 162), *Victoria and Albert Docks* (left; p. 162), *Woolwich*, with its dock-yard and arsenal (right; p. 362), *North Woolwich* (left). Just above London Bridge we cross the *City and South London Electric Railway* (p. 61), below the Custom House we cross the *Tower Subway* (p. 158), just below the Tower we pass beneath the *Tower Bridge* (p. 159), above the Surrey Docks we pass over the *Thames Tunnel* (161), and by the East India Docks over the works of the new *Blackwall Tunnel* (p. 162). The different docks are frequented by different classes of vessels (comp. pp. 160-162).

The banks of the Thames below Woolwich are very flat and marshy, recalling the appearance of a Dutch landscape. Shortly after leaving Woolwich, we enter a part of the river called *Barking Reach*, where, at Barking Creek on the N., and Crossness on the S. bank, are situated the outlets of London's new and gigantic system of drainage (p. 95). The pumping-house at Crossness is a building of some architectural merit, with an Italian tower (visitors admitted on application at the office). Passing through *Halfway Reach* and *Erith Reach*, with *Erith Marshes* on our right, we next arrive at —

R. *Erith* (Prince of Wales), a village pleasantly situated at the base of a wooded hill, with a picturesque, ivy-clad, old church. It is a favourite starting-point for yacht-races. — On the opposite bank of the river, 2 M. lower down, lies —

L. *Purfleet* (Royal Hotel, fish-dinners), the seat of large Government powder magazines, capable of containing 60,000 barrels of powder. Opposite is the mouth of the small river Darent. The training-ship *Cornwall* is moored in the Thames at Purfleet. — Three miles below Purfleet, on the same side, is —

L. *West Thurrock* (Old Ship), with the Norman church of St. Clement (12th cent.). There are still some remains of an old monastery. The Essex bank here forms a sharp promontory, immediately opposite which, in a corresponding indentation, lies —

R. *Greenhithe* (Pier; White Hart), a pretty little place, with a number of villas. The training-ships '*Arethusa*' and '*Chichester*' and the higher class school-ship '*Worcester*' lie in the river here. Greenhithe is also a yachting station. A little way inland is *Stone Church*, supposed to have been built by the architect of Westminster Abbey, and restored by Mr. Street; it contains some fine stone-carving and old brasses. Just beyond Greenhithe the eye is attracted by the conspicuous white mansion of *Ingress Abbey*, at one time occupied by the father of Sir Henry Havelock. — Then —

L. *Grays Thurrock* (King's Arms), near which are some curious caves. The training-ships '*Shaftesbury*' and '*Exmouth*' are moored here. — Next, 3 M. lower, —

R. *Northfleet*, with chalk-pits, cement factories, and a fine old church containing some monuments and a carved oak rood-screen of the 14th century. Northfleet also possesses a college for indigent ladies and gentlemen, and a working-man's club, the latter a large red and white brick building. An electric tramway runs from Northfleet station (S. E. R.) to the top of Northfleet Hill (1d.), where it connects with a horse-tramway to Rosherville and Gravesend (through-fare 2d.). We now observe, on the Essex bank, opposite Gravesend, the low bastions of —

L. *Tilbury Fort*, originally constructed by Henry VIII. to defend the mouth of the Thames, and since extended and strengthened. It was here that Queen Elizabeth assembled and reviewed her troops in anticipation of the attack of the Armada (1588), appearing in helmet and corslet, and using the bold and well-known words: 'I know I have the body of a weak, feeble woman, but I have the heart and stomach of a king, and of a king of England too!' The large docks at *Tilbury* (Tilbury Grand Hotel), opened in 1886, comprise 588 acres, of which 73 are water. They have frequent railway-communication with Fenchurch Street (p. 56).

R. *Gravesend*, p. 408.

B. LONDON TO GRAVESEND BY RAIL.

On quitting London Bridge station the train first traverses the busy manufacturing districts of *Bermondsey* ('Bermond's isle') and *Rotherhithe*; in the churchyard of the latter is buried Prince Lee Boo (d. 1784), son of the king of the Pellew Islands, who in 1783

treated the shipwrecked crew of the *Antelope* with great kindness. The train then stops at *Spa Road* and (3 M.) *New Cross*. To the W. of the latter lies the district of *Hatcham*, with *Telegraph Hill* (Pl. G, 56), opened as a public park in 1895. — 5 M. *St. John's*; 6 M. *Lewisham Junction*. We next pass through a tunnel, about 1 M. in length, and arrive at (7 M.) *Blackheath* (p. 362). Then (9 M.) *Charlton*, close to the station of which is the old manor-house of the same name. [Another service reaches Charlton viâ *Spa Road Deptford*, *Greenwich*, and *Westcombe Park*.] Beyond two tunnels we reach (10 M.) *Woolwich Dockyard*, followed immediately by *Woolwich Arsenal*. — 11¼ M. *Plumstead*, with Plumstead Marshes on the left. — 13 M. *Abbey Wood*, a small village of recent origin, with pleasant surroundings, and some scanty remains of *Lesnes Abbey*, an Augustine foundation of the 12th century. — Close to (14 M.) *Belvedere* lies Belvedere House, now the Royal Alfred Institution for merchant seamen. — (15½ M.) *Erith*, see p. 405. The train crosses the river Cray, and reaches —

17 M. **Dartford** (*Bull*; *Victoria*), a busy town of 12,000 inhab., with a large paper-mill, a machine and engine factory, a gunpowder factory, and the City of London Lunatic Asylum. The first paper mill in England was erected here at the end of the 16th century. Foolscap paper takes its name from the crest (a fool's cap) of the founder, whose tomb is in the church. Dartford was the abode of the rebel Wat Tyler (p. 124).

Another route from London to Dartford passes the interesting little town of (9 M.) *Eltham* (*Greyhound*; *Chequers*), prettily situated among trees, with the villas of numerous London merchants. About ¼ M. to the N. of the station lie the remains of *Eltham Palace*, a favourite royal residence from Henry III. (1216-72) to Henry VIII. (1509-1547). Queen Elizabeth often lived here in her childhood. The palace is popularly known as *King John's Barn*, perhaps because the king has been confounded with John of Eltham, son of Edward II., who was born here. Part of the old moat surrounding the palace is still filled with water, and we cross it by a picturesque old bridge. Almost the only relic of the building is the fine *Banqueting Hall* (key kept in the adjacent lodge), somewhat resembling Crosby Hall in London in general style and dating like it from the reign of Edward IV. (1461-83). The hall was long used as a barn, and some of its windows are still bricked up. The *Roof* is of chestnut. Adjoining the hall on the left is the *Court House*, a picturesque gabled building, formerly the buttery of the Palace.

There were originally three Parks attached to Eltham Palace, one of which, the *Middle Park*, has attained some celebrity in modern days as the home of the Blenkiron stud of race-horses, which produced the Derby winners, *Gladiator* and *Blair Athole*. The *Great Park* has been built over. — The *Church* of Eltham was rebuilt in 1874; in the churchyard are buried *Bishop Horne* (d. 1792), the commentator on the Psalms, and *Doggett*, the comedian, founder of 'Doggett's Coat and Badge' (p. 72). *Van Dyck* was assigned summer-quarters at Eltham during his stay in England (1632-41), probably in the palace.

A visit to Eltham may be conveniently combined with one to Greenwich (p. 359), which is reached by a pleasant walk of 4 M. across Blackheath (p. 362) and Greenwich Park; or to Woolwich (also 4 M.), reached viâ Shooters' Hill (p. 363). Another pleasant walk may be taken to (3 M.) *Chislehurst*.

Beyond Dartford we cross the Darent, pass (20 M.) *Greenhithe* (p. 406) and *Northfleet* (p. 406), and reach (24 M.) *Gravesend*.

Gravesend (*Clarendon Hotel*; *Old Falcon*; *New Falcon*; *Rosherville*), a town with 24,000 inhab., lying on the S. bank of the Thames, at the head of its estuary, has greatly increased in size in recent years, and is much resorted to by pleasure-seekers from London. The newer parts of the town are well built, but the streets in the lower quarter are narrow and crooked. Gravesend possesses two good piers. On the W. side, towards Northfleet, are *Rosherville Gardens* (see p. 66), a favourite resort, where music, dancing, archery, and other amusements find numerous votaries. The parish-church (*St. George's*) was built in the reign of Queen Anne, on the site of an earlier church which had been burned down in 1520. Pocahontas (d. 1617), the Indian princess who married John Rolfe, is interred in the chancel. *Windmill Hill*, at the back of the town, now almost covered with the buildings of the increasing suburbs, commands a fine view of the Thames, Shooters' Hill (p. 363), London, with the hills of Highgate and Hampstead beyond, and (to the S.) over the county of Kent, with Cobham Hall (see below) and Springhead as conspicuous points.

Pleasant excursion to *Cobham Hall*, the seat of the Earl of Darnley, in the midst of a magnificent park (fine rhododendrons, in bloom in June), 7 M. in circumference, lying about 4 M. to the S. of Gravesend. (Tickets of admission to the house, which is open to visitors on Fridays from 11 to 4 only, may be obtained at Caddell's Library, King Street, Gravesend, and High Street, Rochester, price 1s.; the proceeds are devoted to charitable purposes.) The central portion of this handsome mansion was built by *Inigo Jones* (d. 1653); the wings date from the 16th century. The interior was restored during the present century. The fine collection of pictures includes a *Portrait of Ariosto* and *Europa and the Bull* by *Titian*, *Tomyris with the head of Cyrus* by *Rubens*, and examples of *Van Dyck*, *Lely*, *Knetter*, and other masters. — The *Parish Church* of Cobham contains some fine old brasses.

The railway from Gravesend to (7 M.) Strood passes only one station, called *Higham*, 3 $\frac{1}{2}$ M. from which is *Cowling Castle*, built in the time of Richard II., and now a picturesque ruin. Beyond Higham the train penetrates a tunnel, 1 $\frac{1}{4}$ M. in length, and enters the station of *Strood*, a suburb of Rochester, on the opposite bank of the river Medway. A few of the North Kent trains go no farther in this direction, but most of them cross the Medway, and proceed to Rochester and Chatham, which practically form one town, surrounded by fortifications defending the entrance to the river.

7 $\frac{1}{2}$ M. **Rochester** (*Crown*; *Victoria & Bull*; *King's Head*), to the N. of Chatham, a very ancient city, with a pop. of 26,309, a fine Norman *Castle*, and an interesting *Cathedral*, is described at length in *Baedeker's Great Britain*.

8 M. **Chatham** (*Sun*; *Mitre*), with 37,711 inhab., on the E. bank of the Medway, below Rochester, is one of the chief naval arsenals and military stations in Great Britain. See *Baedeker's Great Britain*.

ALPHABETICAL LIST

OF

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The following is a list of distinguished persons mentioned in the Handbook in connection with their birth, death, residence, burial-place, and the like. It does not profess to give the names of architects and other artists where mentioned in connection with their works, nor does it enumerate the subjects of the portraits in the National Portrait Gallery and elsewhere.

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